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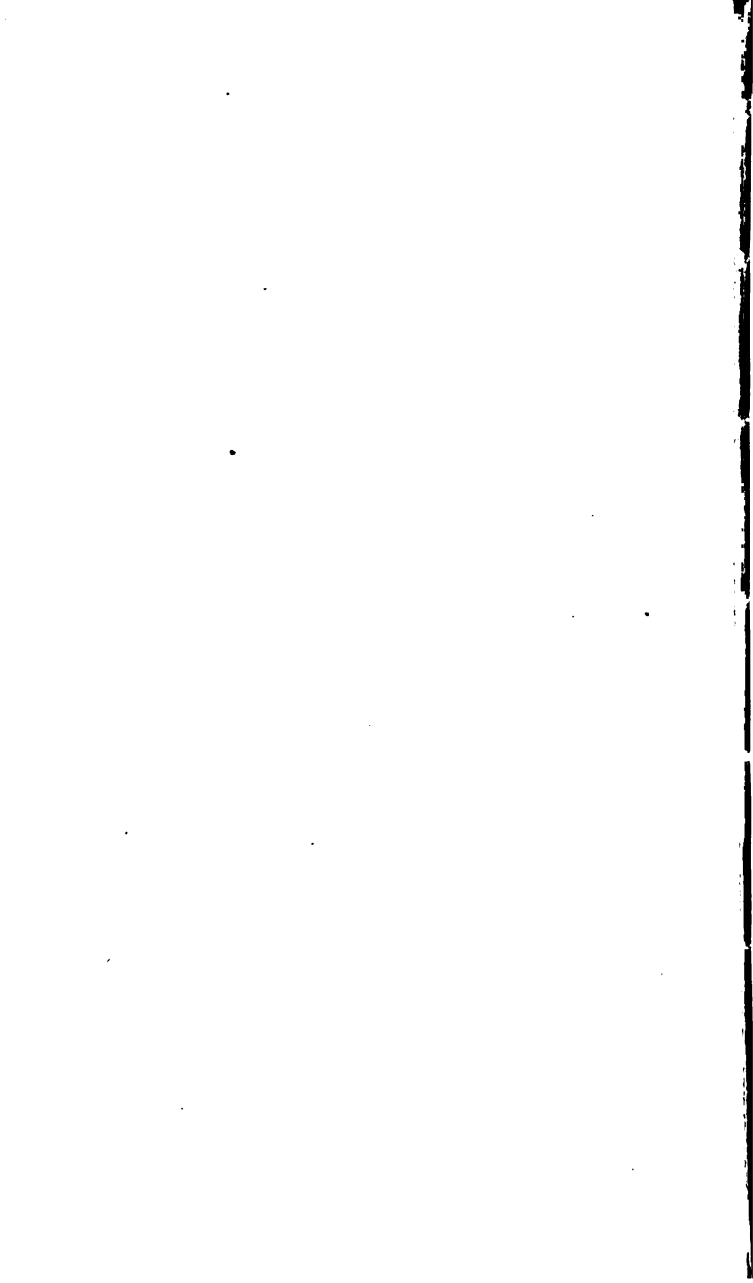


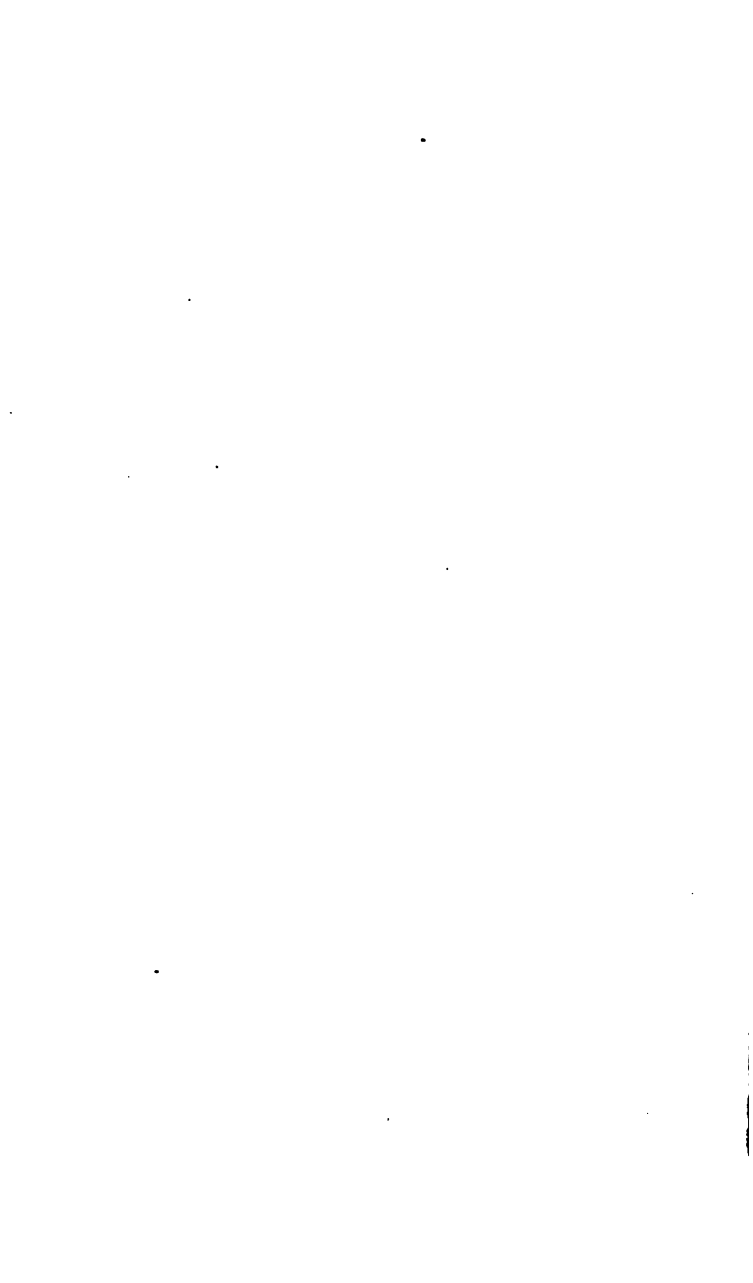
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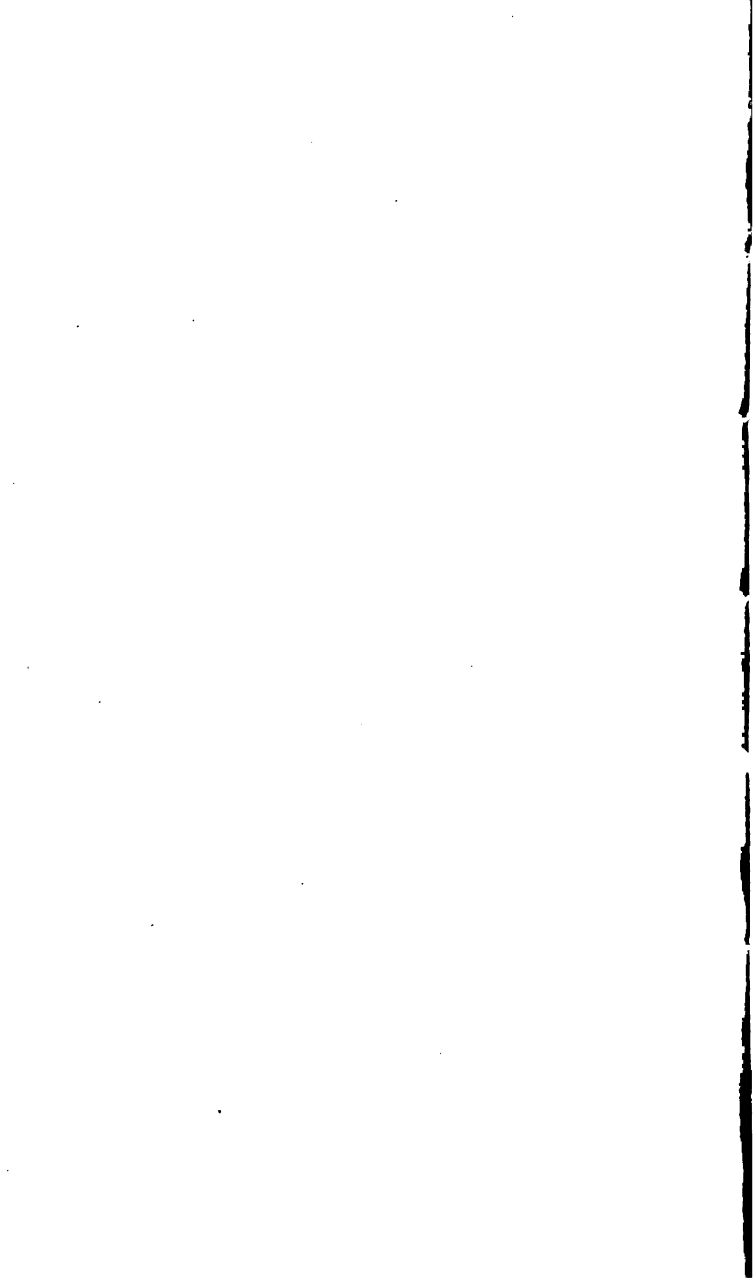
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ELEMENTS

OF

ENGLISH GRAMMAR,

WITH A

POSTSCRIPT, ANALYSIS

AND AN

NEW YORK

APPENDIX

LIBRARY

BY JONATHAN MORGAN, JR. A. B.

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PREFACE.

[1]

NO science is of that abstract importance, as a good knowledge of the rudiments of the language in which we communicate our ideas, and make all our intercourses in society. It has generally been the good fortune of other languages to have been ranked first among the sciences, by those who have spoken them. Ours has experienced the reverse. And why so ample a stock of materials has so long lain as a heap of neglected rubbish, is perhaps, almost unaccountable.

The reason probably is, that the English language has been considered, in the first place, to be so perfectly rude and anomalous as never to be capable of a strict syntax : in the second place, that it has been so very easy to understand it sufficiently to answer the common concerns of life, that the study of it, by men of letters, has been considered beneath their notice. Thus the great geniuses and scholars, in the English, have bestowed their main attention on those languages, which have served them little importance, besides leading them to the true fountain of radical errors, whilst that, in which they communicated all their ideas, and which alone was of intrinsic value, received no improvement. This is probably the reason, that we have so few authors, whose writings evidence a good and thoro' knowledge of their own language.

The absurd idea of understanding the English language without study, is now mostly discarded, [2] especially by those, who have gone far enough, into its real nature, to discover its excellency. For those, who study the language scientifically, find treasures of compensation.

It will be proper to notice some error, in the orthography of our language, which are either useless, or radically wrong.

The first, we shall notice is the termination *ay*. In all such terminations, the *y* is perfectly superfluous, for *a*, at the end of words is always long. Therefore *y* is not necessary, to give any additional quantity to the syllable. This makes it superfluous.

PREFACE.

Next we will notice the termination *le*. This is a corruption of pure English orthography, which crept into our language, immediately after the Norman conquest, whilst the Norman French was the Court language. No reason can be given for the continuation of this error, except to preserve a badge of national degradation. In all words, therefore, ending in *le*, the *e* should be placed before the *l*; and every writer, down to the schoolboy, ought so to practice. As Abel, label, fumbel, tumbel, spittel, littel, sabel, appel, hobbel, mapel, stapel, &c.

[3] The same observations, and for the same reasons, hold good as to *re*. As, Peter, saltpeter, niter, miter, meter, theater, aker, &c.

One error, relevant to words, adopted from the French, is probably in a fair way of remedy. Words, ending in *que*, in that language, close with the sound of *k*: of course *k* ought to be used: and *i* sounds *e*, and *e* ought to be written. When the syllable is short, *k* only should be used; when long, the *e* final should be added. As, Grotesk, burlesk, obleke, anteke, doket, &c.

The error, as to *ck* termination, is principally corrected, in words of more than one syllable, and in some few monosyllable words. The termination should be entire. As, stick, brik, kik, lik. The custom is to retain the *c*, in words of more than one syllable, and the *k* in monosyllables.

All words, ending in *al*, *as*, and *on*, preceded by *ti*, *ci*, or *si*, have changed those letters, from a pure syllable to the sound of *sh* combined with the *on*. They ought, therefore, to be dropt, and *sh* to be written, in their place. As, fashion, salvashon, orashon, luminashon, judishus, adventishus, loquashus, commershal, soshal. Ocean should follow the same rule: as Oshan. See p. 18.

[4] *B*, before *t* ought to be expunged. As, det, detor, dout, &c.

N, after *m*, at the end of symple words, may well be omitted. As solemn, hymn; solem, hym.

W, at the end of words, when silent, has no office, and ought to be omitted. As, blo, gro, lo, mo, kno, &c. And when a vowel, it would be much better to write the letter which sounds. As, nou, mou, cou, plou, allou.

These corrections of orthography might, perhaps, start some weak minds, at first; but the utility of the change, if once made, would be so plain, that no one would wish to change back again.

PREFACE.

Some, perhaps, may suppose it useless to stain more paper, on the subject of English grammar, as so many publications have already been made. But a want of system was very evident. And if any science ought clearly to be taught, it should be that of the language in which we express and communicate all our ideas, maintain our rights, and defend our property and lives.

I have used my best endeavors to reduce ours to a system and a science. If I have succeeded, it [5] will be no small accommodation to the nations, who speak it. If I have not, it is to be hoped, that someone will soon have the good fortune to succeed in the enterprise.

It is quite a matter of regret, that Dr. Lowth, who, as appears from his writings, understood the real system of the language better, than anyone else, who has written, had not written a complete grammar, instead of an introduction. This would have settled the language, and precluded the necessity of after publications.

In learning children to read, some suppose, it is no matter what kind of books they have, if they have letters and syllables to put together. This is wrong. For no time of life as to literature, is more important than the outset in learning to read. And here I would observe, that it is matter of great wonder and regret, that the best book, on this subject, which has ever been offered to the public, has, of late, so strangely gone into neglect and disuse : I mean Mr. Webster's Spellingbook.

Of late, several unnatural and mothing dialects, in pronunciation, have appeared. The most absurd [6] is that, which changes *t* before *u*, into *ch*. As, virtue, virchue ; nature, nachure ; tuesday, chuesday, servichude, habichude, gratchude, habichual, &c. If this pronunciation is right, it should be applied to all words. The following very serious and solemn passage of scripture would by it, be turned into perfect ridicule. " Turn ye, turn ye, why will ye die, O house of Israel !" Conformable to this dialect, it would read thus : Churn ye, churn ye, why will ye die, &c. This pronunciation would set the whole house of Israel to making butter as a means of salvation, instead of repenting of their sins. It is hoped, noone will offer this indignity to sacred writ.

On this head the celebrated Dr. Johnson has given us the best rule, in the fewest words : viz. Pronounce as near as possible to the written language.

PREFACE.

In the compilation of these elements, I have adopted the opinions and language of others asmuch as possible, without giving any formal credit to anyone, choosing rather to make this general acknowledgement.

J. M. JR.

ALNA, JAN. 1, 1814.

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ENGLISH GRAMMAR.



[1]

ENGLISH Grammar (*a*) is the art of speak-

ing and writing the English language with propriety.

(*a*) Grammar is derived from the Greek word Gramma, a letter, and literally means a knowledge of the letters and their various uses.

It is divided into four parts: **ORTHOGRAPHY, ETYMOLOGY, SYNTAX and PROSODY.**

PART I.

OF ORTHOGRAPHY.

Orthography teaches the art of correct spelling : that is, the proper arrangement of letters into syllables and syllables into words, and their nature and powers.

CHAPTER I.

Of the LETTERS.

§ I. Of the nature of the letters and a perfect alphabet.

A letter is the first principle, or least part of a word.

THE ALPHABET. (*b*)

[2]

The English Alphabet has twenty six letters.

(*b*) Our word alphabet is derived from two Greek words, alpha, beta, i. e. a, & b, the two first letters in order in the

ENGLISH GRAMMAR.

Grecian alphabet. It signifieth the whole order of the letters, in any language.

Roman.		Italic.		Old English.		Name.
Cap.	Small.	Cap.	Small.	Cap.	Small.	
A	a	A	a	Ȧ	Ȧ	a
B	b	B	b	Ɓ	Ɓ	be
C	c	C	c	Ċ	Ċ	ce
D	d	D	d	ƿ	ƿ	de
E	e	E	e	Ǝ	Ǝ	e
F	f	F	f	ƿ	ƿ	f
G	g	G	g	Ȣ	Ȣ	ge, or je
H	h	H	h	Ȧ	Ȧ	ah, or aitch
I	i	I	i	Ȧ	{i	i
J	j	J	j	Ȣ	{i	ja, or jay
K	k	K	k	Ȣ	Ȣ	ka, or kay
L	l	L	l	Ȣ	Ȣ	el, or ell
M	m	M	m	Ȣ	m	em.
N	n	N	n	Ȣ	n	en
O	o	O	o	Ȣ	o	o
P	p	P	p	Ȣ	p	pe
Q	q	Q	q	Ȣ	q	u, or ku
R	r	R	r	Ȣ	r	ar
S	s	S	s	Ȣ	s	es
T	t	T	t	Ȣ	t	te
U	u	U	u	Ȣ	{u	u or you
V	v	V	v	Ȣ	{u	ve
W	w	W	w	Ȣ	w	double u, or we
X	x	X	x	Ȣ	x	ex, or eks
Y	y	Y	y	Ȣ	y	y, wy, or yc.
Z	z	Z	z	Ȣ	z	ze, or zed.

[3] A perfect alphabet cannot be had in any language. That would require a distinct character for each distinct articulate sound. This would render the number so great, that the memory could not retain them, which alone would defeat the whole purpose and design. We must be content, therefore, with these arbitrary characters, which we have, however imperfect and learn to supply that defect, by skill and practice. See p. 30.

These letters are principally divisible into two kinds, vowels and consonants.

ORTHOGRAPHY.

A vowel (*c*) is a simple articulate sound, formed by opening the mouth, in a particular manner, and made by a single impulse of the voice.

(*c*) A Vowel is derived from the Latin word, *vox*, from which is derived the English word, voice, also.

The vowels are seven : *a, e, i, o, u, w, y*.

The vowels are divided into pure, impure and mixed.

The pure vowels are *a, e, i, o, u*.

Note. They are called pure, because they never change their vowel for a consonant sound. I have put *i* among the pure vowels, because custom has not decided, as yet, whether it be pure, or impure. Some give it the sound of *y*, in certain cases : as, *Spaniard, Indian, valiant, &c.* Others hold it to be a pure vowel, forming a distinct syllable, in all such words. The mutilation of *i* into *y* is, evidently a corruption of the pure pronunciation of this they vowel, and an error, which ought to be corrected. See letter C. p. 11.

The impure vowels are *w, & y*.

They are called impure because they are sometimes vowels and sometimes consonants. Literally speaking, they are not vowels ; for *w*, when a vowel, sounds *u*, simple ; and *y, e, or i*, simple. See them treated in their order p. 27, 8, 9. But another reason may be given for calling the first five vowels pure, because they form all the simple vowel sounds. And distinguished, in this way, they will always remain pure.

From the five pure vowels we derive eleven simple vowel sounds, as appears by the following table. [4]

<i>a</i> as heard in	<i>o</i> as heard in
<i>a</i> at	<i>o</i> not
<i>e</i> ate	<i>u</i> but
<i>i</i> ebb	<i>u</i> bull
<i>e</i> eel	<i>u</i> use
<i>i</i> in	
<i>i</i> pine	

Note. Some reckon *a* broad, as a simple vowel sound ; but it is no more so, than *o* soft, like *oo* is. See them treated in their order.

ENGLISH GRAMMAR.

The mixed vowels are divided into double and triple, or diphthongs and triphthongs. (*d*)

(*d*) I would here notice an error, in the pronunciation of these words, which is becoming very common and ought to be cured. *Ph* is of Grecian origin, and should always sound *f*. But a modern corruption of pronunciation, is beginning to drop the *h*, and give *f* its proper sound.

A diphthong is the combination of two vowels, into one sound. They are the following, *aa, ae, ai, ao, au, aw, ay ; ea, ee, ei, eo, eu, ew, ey ; ia, ie, io, iu ; oa, oe, oi, oo, ou, ow, oy ; ua, ue, ui, uo, uy*. See these under their respective initial vowels.

[5] Diphthongs are divided into pure and impure.

A pure diphthong is the union of two vowels in the one sound : as *oi* in *voice*, *ou* in *thou*, &c.

An impure diphthong has but one of the vowels sounded : as *ea* in *learn*, *eo* in *people*, &c.

A triphthong is the union of three vowels in the one articulate sound. They are *eau, ieu, iew, uai, uoi, uea, uee, uoy*.

Triphthongs are divided into pure and impure.

In the pure triphthongs, all the vowels unite in one articulate sound : as *uai* in *quail* ; *uai* in *quoit*.

All the pure triphthongs are preceded by *q*, and if preceded by another letter, they become impure, for they can only be sounded after *q*.

An impure triphthong has but one of the vowels sounded : as *eau* in *beauty*.

A modern corruption of pronunciation has rendered some of the pure diphthongs impure in some words : as *ai* in *laid* ; *ou* in *through* ; *oi* in *oil*. If public speakers and teachers would pay such attention to this part of our language, as to be fully sensible of their harmony and elegance, they would all soon be restored. Our universities and academies must begin and perfect the reformation, or it will nev-

ORTHOGRAPHY.

er be done. And *aa* was formerly two syllables, and ought still to be.

A consonant is a letter, which cannot be sounded by itself, but must always have a vowel associated with it. (e) [6]

(e) It is derived from *con* and *sono*, latin, which means to sound together : i. e. with a vowel.

The following table, perhaps, will give as full a representation of them, as can well be exhibited to the eye, which, by their different associations, combinations and inflections, with each other and the vowels, form all the elementary and associated sounds in our language.

b	as heard in bay, but	s	so thus
d	day, had	t	too, not
f	of off, for	v	vail, rave
g	egg, go, gender	w	woc, who
h	hot, oh	y	ye, yet
k	kite, knock	z	zeal, uz
l	lad, all	x, or ks	exact
m	came, male	ch	church
n	not, no	ng	ing, ang, ong, ung
p	pin nip	sh	shut, hush
q	quit	th	then, then, oath
r	rot, for	zh	vision.

Gh and ph are omitted, because they have the sound of *f*. C is useless having always the sound of *k*, or *s*; and *j*, also having no sound but *g* soft. [7]

Consonants are divided into semivowels and mutes.

The semivowels all begin their own names with a vowel. They are *f, h, l, m, n, r, s, x*.

These are divided into vocal and aspirate. The vocal are formed in the voice, and are *l, m, n, r*. They are also called liquids, because they readily unite with the other consonants, and flow into their sounds after the manner of vowels (*f*).

ENGLISH GRAMMAR.

(f) Some writers reckon *v, w, y, z, th, zh,* and *ng*, among the vocal. In solving this question, it is undoubtedly a better way to pronounce the letters separately, than to combine them, with others. And I believe that everyone will be readily convinced, on paying proper attention to the subject, that *l, m, n, z*, are really vocal, i. e. formed in the voice; and that, in the pronunciation of the others, the organs of speech change, from an open full mouthed pronunciation, to a contraction of the organs, with an aspiration, or breathing, in the pronunciation. See these letters treated in order.

[8] The aspirate are formed in the breath, and have a breathing, or hissing sound, and are the following, *f, h, s, x*. (g)

(g) Perhaps *x* is not properly a consonant of any class, it being, in reality, a character representing the sound of *ks*.

The mutes may be divided into pure and impure.

The pure are those, whose sound cannot be at all prolonged, and are *k, p, t*,

The impure mutes are those, whose sound may be prolonged a little, and are *b, c, d, g, j, q, v, w, z, ng, sh, th, zh*.

Mr. Perry divides the consonants into mutes, *b, c, d, g, k, q, t*; aspirate *h*; sibilant *c, s, z*; liquids *l, m, n, r*. He subdivides them again into labial, dental, palatine, and nasal. i. e. as formed by the lips, teeth, palate, and nose.

It seems unnecessary to notice the gutturals, as those sounds are entirely lost in the American pronunciation.

[9] § 2. *Of the Sounds of the LETTERS.*

A.

A has four sounds: 1, long as in *day, name*; 2, short, as in *bat, fan*; 3, broad, or the sound of *au* diphthong, as in *all, wall, want*; 4, flat, or the sound of broad *a* short, like *o* short, as in *what*.

ORTHOGRAPHY:

Diphthongs.

1. *Aa* as in Balaam, Canaan, Isaac. (*h*)
(*h*). This is undoubtedly a corruption in the pronunciation of such words, for the old people at present make them simple vowels, thus Bā-lā-ām, Cā-nā-ān, Isā-āc. This is evident also from inspection, for in changing *aa* into an impure diphthong we make the syllable short.
2. *Ae* diphthong sounds *e* long : as in *enigma*, *equator*. *Cesar*. This orthography is derived from the latin language. Late writers generally omit the *a*, and retain the *e*, as *enigma*, *equator*, *Cesar*.
3. *Ai* has two sounds : 1, its pure diphthongal [10] sound, as in *ai* ; 2, of *a* long, as in *gain*, *sail*.
4. *Ao* has one sound that of *a* long, as in *gaol*.
5. *Au* has one sound : as in *laurel*, *applause*, *aunt*, *flaunt*.
6. *Aw* is nothing more, in pronunciation, than *au* : as in *law*, *saw*, *flaw* :
7. *Ay* has two sounds : 1, the sound of *ai*, in the interjection *ay*. 2, The sound of *a* long : as in *lay*, *day*. In compound words the *y* is generally changed into *i*, as *daily* : but not always, as in *playful*. But when the composition makes it a participle, the *y* is retained.

B.

[11]

B has one unvaried sound, at the beginning, middle and end of words. As in *bonny*, *husband*, *herb*. It is sometimes silent : as in *thumb*, *debtor*, *bdellium*. In some words it has the effect of *e* final, in lengthening or softening a preceding vowel : as in *climb*, *comb*, *tomb*.

G.

C has three sounds : 1, hard like *k* before *a*, *o*, *u*, *l*, and *r* : as in *cane*, *cone*, *cut*, *clay*, *crazy*. 2, Soft like *s*, before *e*, *i*, and *y* : as in *cent*, *city*, *cymbal*. 3, The sound of *sh*, before *ea*, and *ia*, in some words : as in *ocean*, *social*. Making *ea*, and *ia* impure diphthongs, in such words, is a very modern pronunciation. The old pure pronunciation makes those vowels, in all such terminations, distinct syllables : as *O-ce-an*, *so-ci-al*.

C before *z*, at the beginning of words, is silent. As in *Czar*, *Czarina*. Also before *t*, followed by *u* silent : as in *victuals*.

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C hard is used at the end of words of more than one syllable, ending with the sound of *k*. In words of one syllable, some use *ck*, and some *k* only. The *k* is sufficient.

[12] *Ch* has four sounds : 1, Natural : as in *chin*, *chaff*, *charter*. 2, Of *t* combined with *ch* natural : as in *birch*, *church*. 3, Hard like *k* : as in *Archipelago*, *archives*, *archangel*. 4, Soft like *sh*, in words derived from the French. As in *chaise*, *chevalier*, *machine*. It is silent in some words. As in *yacht*.

This rule will generally hold true, that *ch* in words of Grecian origin is hard; in those of French origin, soft ; and in pure English words, natural.

C is altogether superfluous being alway *k*, or *s*, in sound ; and so is *ch*, being always *k*, or *sh*, in sound.

[13]

D.

D has two sounds : Its own sound at the beginning, middle, and end of words : as in *death*, *kindred*. 2, That of *g* soft : as in *Indian*.

E.

E has five sounds : 1, long : as in *scheme*, *glebe*, *severe*. 2, Short : as in *men*, *bed*, *pen*. 3, Of *u* short : as in *her*, *sergeant*. 4, Of *a* long : as in *where*, *there*. 5, Of *y*, consonant : as in *righteous*.

E is always silent at the end of words, except in monosyllables having no other vowel ; as *me*, *he*, &c ; or words derived from the Greek and Latin. As *catastrophē*, *epitomē*, *Penelopē*. It is used to soften a preceding consonant ; as *force*, *rage* ; or to lengthen a preceding vowel ; as, *cane*, *fine*, *robe*. And this silent *e*, at the end of words is what we call *e* final.

E final should be suppressed, in compound words : as *observation*, *abatement*, &c. And in the adverbs it would be a neatness : as *whereas*, *therefore*, *herin*, &c. See p. 37.

[14]

Diphthongs and Triphthongs.

1. *Ea* has five sounds : 1, of *e* long : as in *lear*, *fear*. 2, Of *e* short : as in *breath*, *feather*. 3, Of *a* long : as in *hear*, *tear*. 4, Of *a* short : as in *heart*. 5, Of *u* short : as in *earth*, *learn*.

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2. *Eau* has two sounds : 1, Of *o* long : as in *beau*, *port-manteau*. 2, Of *u* long : as in *beauty*. (i)

(i) This impure triphthong I believe is altogether of French origin.

3. *Ee* has but one sound, that of *e* long : as in *eel*, *meet*, *see*.

4. *Ei* has five sounds : 1, Of *a* long : as in *reign*, *neighbour*. 2, Of *a* short : as in *sovereign*, *foreign*. 3, Of *e* long : as in *seize*, *either*. 4, Of *i* short as in *forfeit*. 5, Of *e* short : as in *heifer*.

5. *Eo* has three sounds : 1, Of *e* short : as in *feoff*, *leopard*. 2, Of *e* long : as in *people*. 3, Of *u* short : as in *surgeon*, *sturgeon*.

6. *Eu* has but one sound, that of *u* long : as in *feud*, *Eunice*.

7. *Ew* is the same in sound as *eu* : as in *new*, *few*.

8. *Ey* has four sounds : 1, Of *a* long : as in *prey*. 2, Of *e* long : as in *key*. 3, Of *e* short : [15] as in (j) *valley*. 4 Of *i* long : as in *eyre*.

(j) Mr. Perry calls this the short *i*, and I believe that is the English pronunciation ; but in America it is generally pronounced *e* short.

9. *Eye* has but one sound, that of *i* long : as in *eye*, the organ of sight.

F.

F has two sounds : 1, its own sound at the beginning, middle, and end of words : as in *fat*, *stiff*. 2, Of *v* : as in *of*.

G.

G has two sounds : 1, hard before *a*, *o*, *u*, *l*, *r* : as in *game*, *go*, *glue*, *gray*. 2, soft in some words before *e*, *i*, *y* : as in *gender*, *giant*, *Egypt*. In some words it is hard before *e*, *i*, *y* : as in *get*, *gimblet*, *gyration*. Scholars must learn these distinctions, by experience and attention. At the end of words it is always hard : as in *lag*, *leg*, *big*, *bog*, *bug*.

Gh has two sounds : 1, of *g* hard : as in *ghost*, *ghastly*. 2, Of *f*, at the end of syllables and words, in some words : as in *tough*, *rough*, *laugh*, *toughness*, *roughness*, *laughter*. At the end of some words it has its first sound : as in *burgh* ;

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in others it is silent : as in *through, borough, nigh, stgh*. When silent, it seems to have the effect of *e* final, in lengthening the preceding vowel.

[16] *Gn* has but one sound, that of *n* : as in *gnostic, gnash, sign, resign*. *G* before *n* at the beginning of words seems to have no office. At the end of words it seems to have the office of *e* final in lengthening the preceding vowel.

Ght has two sounds : 1, Of *ch* natural : as *righteous*. 2, Of *t* simple, *gh* being silent : as in *slight, might*. The *gh*, in such words, tho' silent, has the office of *e* final in lengthening the preceding vowel.

H.

H has two sounds : 1, a strong full sound at the beginning of words : as in *holy, hay, &c.* 2, A faint, contracted, shrill sound at the end of words : as in, *Oh, ah, sirrah*, which is its pure aspirate sound. After *r*, it is always silent : as in *rhetoric, rheum, rhubarb*. It is silent at the beginning of some words : as in *hour, honor, &c.*

Tho' *h* has been considered, heretofore, only as an aspirate, it is allowed now universally to be a letter. The reason that *h* has been considered as an aspirate is probably, 1, In the Greek, whose alphabet has no *h*, the sound is noted over the vowel, to which it belongs by a mark called the aspirate : 2, From the latin verb, *aspiro*, we derive our adjective, *aspirate*, which is the term ; and the sound of *h*, like all the other consonant sounds, existing almost entirely in the breath, and very little in the voice, it is perhaps, no great wonder, that *h*, has been considered, as an aspirate. And all our consonants are, in fact, little else than aspirates on the vowels.

[17]

I.

I has four sounds : 1, long : as in *fine, fine, sign*. 2, Short : as in *fin, sin, gin*. 3, Of *u* short : as in *dirt, flirt*. 4, Of *e* long : as in *machine, magazine*.

Diphthongs and Triphthongs.

1, *Ia* has but one sound, that of *a* short : as in *specia'*. It is a late thing making these vowels into an impure diphthong. They were and ought to be distinct syllables. But

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the custom has become so prevalent that it would be hopeless to oppose it.

2. *Ie* has four sounds : 1. Of *i* long : as in *die, fie, vie*. 2, Of *i* short : as in *sieve*. 3, Of *e* long : as in *grieve*. 4, Of *e* short as in *friend*.

3. *Ieu* has but one sound, that of *u* long, as in *lieu, adieu*.

4. *Iew* is the same in sound, as *ieu*, as in *view*.

5. *Io* has one sound, that of *u* short : as in *oration, vision*, the termination *tion*, and *sion* sounding *shun*. This is quite a modern pronunciation. These terminations used to be separated into two syllables, thus *orati-on, visi-on*. But as this suppression of the *i* has become general, it is not probable, that the old pronunciation will ever be restored. [18]

6. *Iou* has but one sound, that of *u* short : as in *precious, factious, noxious*. It is a late thing, that *iou* has become an impure diphthong, in any case. These letters still retain their ancient pronunciation, in many words : as in *bilious, various, abstemious*. The distinction, as now in use, as near as I can find, is this : that in all words ending in *iou*s, preceded by *c*, or *t*, *iou* sounds *u* short, and the termination *shus*. In all words ending in *iou*s, preceded by any other consonant except *c*, or *t*, these letters make distinct syllables.

Iou, before *e*, at the end of words, is the pure English orthography, tho' *o* has been intruded between the *i* and *u*. This, like many other orthographical errors, crept into our language, while the Norman French was the court language of England. The words, in which *o* has been thus intruded, are from the latin, having the terminations *us* and *ius*, and that language has no such termination as *ous*, or *iou*s.

J.

[19]

J has two sounds : 1, Of *g* soft : as in *judge*. Of *y* consonant : as in *hallelujah*, pronounced *halleluyah*. Wherein *j* has acquired the sound of *y*, it has usurped the place of *i*, with which it was once tho't synonymous. *Hallelujah* is from the Greek word *allelouia*.

K.

K has one uniform sound, which is hard and rough. Where the double sound of *k* occurs it is always written *cc*, or *ck* : as in *occasion, pickle* ; except in the proper name *Habakkuk*, and a few others.

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Kn has but one sound, that of *n*, *k* being silent : as in *knife*, *knell*, *know*.

L.

L has but one sound, soft and liquid : as in *love*, *bellow*, *quarrel*. Modern pronunciation has silenced *l* before *f*, *k*, and *m* : as in *half*, *talk*, *salmon psalm*. In a few proper names it is retained before *m* : as in *Salmon*, *Palmer*.

It is double at the end of monosyllables : as in, *all*, *ball*, *call*, *ell*, *will*, *poll*.

Le, at the end of words sounds *el* short : as in *table*, *shuttle*. This is an error in the position of the letters, introduced, by the Norman French. In all words ending in *le*, i. e. in *el*, the letters ought to be placed, as they are pronounced : thus, *tabel*, *shuttel*, *spittel*, *littel*.

[20]

M.

M has two sounds : 1, its own sound : as in *dam*, *man*, *murmur*. 2, Of *n* : as in *comptroller*. This second sound is of French origin having the *p* silent.

N.

N has two sounds : 1, its natural sound : as in *van*, *nation*. 2, A wringing sound, when followed by *g*, *k*, or *q* : as in *sing*, *bank*, *banquet*. *N*, at the end of words preceded by *m*, is silent : as in *hymn*. In the termination *ing*, in the participles, some reject the *g*, in sound. But this custom has not, and probably will not, gain sufficient ground, to require further notice.

O.

O has five sounds : 1, Long : as in *note*, *over*. 2, Short : as in *not*, *hot*, *lot*. 3, Long and soft : as in *move*, *prove*. 4, Of *u* short : as in *ton come*. 5, Of *wu* ; in one. Some suppose it has the sound of *au* short in *for*, *nor*, *lord*, and some other words. But it seems not so to me, and I believe anyone will be satisfied, if he offtake the first consonant, in either of the foregoing words, in sound, till he gets the true sound of the vowel, and then carefully replace the consonant in sound, that the *o* is short.

[21]

Diphthongs.

1. *Oa* has two sounds : 1, Of *o* long : as in *boat* *coat*. 2, Of *au* : as in *broad*, *great*.

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2. *Oe* has three sounds : 1, Of *e* long : as in *foetus, Antæci*. 2, Of *o* long : as in *toe, hoe, doe*. *Oe*, at the beginning and middle of words, is becoming obsolete, and as the *e* alone answers all the purposes, it might be as well, perhaps, to omit the *o* entirely, except in proper names. 3, Of *oo* soft : as, in *shoe*.

3. *Oi* has but one sound, its own diphthongal sound : as in *oil, soil, point, joint*.

4. *Oo* has four sounds : 1, Of *o* long : as in *door, floor*. 2, Long and soft : as in *bloom, goose*. 3, Of *o* short and soft : as in *book, cook*. 4, Of *u* short : as in *blood, flood*.

5. *Ou* has eight sounds : 1, Of *au* : as in *bought, fought*. 2, its own diphthongal sound : as in *thou, ounce*. 3, Of *o* long : as in *dough, four*. 4, Of *o* short : as in *cough, trough*. 5, Of *oo* long and soft : as in *group, through*. 6, Of *u* short and soft : as in *could, would*. 7, Of *u* long as in *youth, you*. 8, Of *u* short : as in *tough, rough*.

6. *Ow* has two sounds : 1, Of *ou* : as in *vow, bow, brown*. 2, Of *o* long : as in *blow, grow*. At [22] the end of words *w* is always silent, except it sounds *u*.

7. *Oy* is only another form of writing *oi*, being the same, in sound. When a word ends with the sound of *i*, it is generally written *y* : as in *my, thy, sly*.

Remarks on the sound of oi and ou.

An error has begun to creep into the sound of *oi*, even among men of letters, who ought to be free of the vulgarity, by mutilating it into *i* long : as *point, to hint ; join, jine ; soil, sile*. It is very strange, that any person of learning, especially if he have an ear for music, should ever mutilate the soft and musical sound of *oi*, which is the most so of any sound in our language, into *i* simple and long. It seems to have been the design of the diphthongs and triphthongs to introduce a variety of vowel sounds, and render language more soft, musical, and majestic ; and it is very strange, that those, who are, or ought to be, sensible of these finishing beauties of language, should ever destroy them.

Ou, tho' a pure diphthong, at first, with one uniform sound, as in *thou*, from the influence, the Norman French has had over the English, has undergone so many changes, and which have become so established, that it would be useless to attempt to restore it to its primitive purity. But

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the sound of this diphthong is so lofty and majestic, that it ought not farther to be innovated.

[23] And as to pronunciation generally, it is no commendation to the literary institutions of our country, that so many go thro' their courses of study, and come out, with their vulgar pronunciations hardly bettered in a single instance. Great blame, in this respect, lies upon both teachers and scholars.

P.

P has two sounds : 1, Its natural sound : as in *play*. 2, Of *p* : as in *cupboard*, *clapboard*, pronounced *cubboard*, *clabboard*. Some change the *p* into *b*, in writing, which is probably the better way. Some hold it to be silent between *m* and *s*, and *m* and *t* : as in *Thompson*, *empty*. And some are of the contrary opinion.

Ph has two sounds : 1, Of *f* : as in *physic*, *philosopher*. 2, Of *v* : as in *Stephen*. (*k*)

Pn has one sound, that of *n*, *p* being silent : as in *pneumatics*.

Ps has one sound, that of *s*, *p* being silent : as in *psalm*, *psalter*.

Pt has one sound, that of *t*, *p* being silent : as in *Ptolemy*. (*k*) *Ph* before *th* is silent : as in *phthisic*.

Q.

Q has two sounds : and is always followed by *u* : 1, natural : as in *quorum*, *quart*. 2, Of *k*, or a sound resembling *k* : as in *conquer*, *liquor*.

R.

R has two sounds : 1, Whenever it precedes the vowel, it is hard and rough : as in *rite*, *drive*. 2, When it succeeds the vowel, it is soft and smooth : as in *bird*, *first*, *river*.

Re, at the end of words sounds *er* : as in *theatre*, *mitre*, *metre*. It ought to be written *er*, as it is pronounced. This is another innovation of the Norman French upon the English language, and ought to be corrected. See *le*, p. 19.

S.

S has four sounds : 1, Its hissing sound : as in *sister*,

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saint. 2, Of *z*, which is called its soft sound : as in *words*, *gives*. At the end of words it is soft, with a few exceptions, as in *this*, *thus*, and a few other words. In words ending in *us*, it has always its first sound : as in *various*, *virtuous*. 3, Of *sh* before *ion* : as in *confession*. 4, Of *zh* : as in *intrusion*, *vision*.

Between vowels it is soft : as in *bosom*, *venison*. Between a vowel and a consonant it is soft : as in *wisdom*. Between a consonant and a vowel it is hard : as in *consequent*, *subsequent*.

Before *l* and *n*, it is sometimes silent : as in *island*, *decree*.

Sh has one uniform sound : as in *sash*, *shall*.

Ss is always hard when separable ; as in *assist*, *assign*, *assess*, *confess* : except before the terminations, *ion*, *ure*, wherein the first *s* is hard and the second, soft : as in *session*, *pressure*.

T.

[25]

T has two sounds : 1, Its natural sound ; as in *to*, *not*. 2, Of *sh* before the terminations, *ion*, *iou*s : as in *salvation*, *facetious*.

Th has three sounds : 1, natural : as in *with*, *thin*. 2, Soft : as in *thou*, *booth*. 3, Of *t* when preceded by *ph* : as in *phthisic*, making the *h* silent.

Th, between vowels, in pure English words, is generally soft : as in *father*, *heathen*, *together*. In words derived from the learned languages, it is generally natural : as in *apathy*, *sympathy*. Between vowels it is generally soft : as in *other*. Between a consonant and a vowel it is alternately hard and soft : as in *panther*, *orthodox*, *worthy*, *farthing*. It is sometimes silent : as in *aethna*.

U.

[26]

U has four sounds : 1, Long : as in *mule*, *use*, *sue*. 2, Short : as in *nut*, *but*, *cut*. 3, A sound nearly resembling the fourth sound of *oo* : as in *bull*, *pull*. 4, Of *i* short : as in *busy*, *business*.

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Diphthongs and Triphthongs.

1. *Ua* has three sounds : 1, Its natural sound : as in *quart, quantity*. 2, Of *w* consonant, combined with *a* : as in *assuage, persuade*. 3, Of *a* long : as in *guardian*.

2. *Uai* has but one sound, that of *w* combined with *a* long : as in *quail, quāint*.

3. *Ue* has five sounds : 1, Its diphthongal sound, wherein the *e* is long : as in *query*. 2, Wherein the *e* is short : as in *quest*. 3, Wherein the *e* has its third sound : as in *quern, querk*. 4, Of *u* long : as in *glue, blue*. 5, Of *e* short : as in *guess, guest*.

At the end of words it is frequently silent : as in *tongue, dialogue, demagogue*. This is another intrusion of the Norman French. The fact is, that *ue* silent, at the end of words, never belonged to English language, and it is really matter of pleasure, that writers begin to omit it.

4. *Uea* has one sound, that of the diphthong *ue*, having *e* long : as in *squeak, squeal*.

5. *Uee* has one sound, that of the diphthong *ue*, having *e* long : as in *queen*.

6. *Ui* has five sounds : 1, Its diphthongal sound long : as in *quire, esquire*. 2, Its diphthongal sound short : as in *quirne quilt*. 3, Of *i* long : as in *guide, quite*. 4, Of *i* short : as in *build, guilt*. 5, Of *u* long : as in *bruise, suit*.

[27] 7. *Uo* has but one sound : as in *quote, quorum*.

8. *Uoi* has one sound only : as in *quoit*. The vulgar pronunciation has corrupted this word into *quate*, against which teachers should guard.

9. *Uoy* is the same sound, as *uoi* : as in *buoy*.

10. *Uy* has one sound : Of *i* long : as in *buy*.

V.

V has one sound : as in *van, vat, love*. Some call it *f* flat, or soft, to which they say it bears the same relation, as *b* to *p*, *d* to *t*, *g* to *k*, *z* to *s*.

W.

W has two sounds : 1 : Of *u* when a vowel : as in *law, saw*. 2, when a consonant it sounds *we*. It is sometimes silent at the end of words ; but for this no rule can be given.

Much controversy has arisen about the nature and sound of *w*. Some hold it to be a consonant, at the beginning of

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words and syllables ; others, the diphthong *oo*. See Perry, Sheridan, Murray, &c.

I shall not undertake to copy and refute these various opinions ; but shall simply give my own and leave it to others to compare notes and judge for themselves.

W consonant, in all cases, sounds *we*, and [28] ought to be so pronounced, which, at once, would cure all the errors relevant to this letter and its sound, as a consonant. Notwithstanding it has been considered to sound *oo*, I believe, everyone, by attentively sounding the *w*, by itself, until he gets its full sound, and then associating with it, the other letters combined with it, in any word, will be satisfied, that it has no affinity to *oo* ; and as fully satisfied, that its consonant sound, in all cases, is *we* : as in *will*, *woe*, *warrant*, *welcome*.

Wh has two sounds : 1, Of *h* simple : as *who*. 2, Its sound, in *what*, *when*, *where*, *why*, *wharf*, &c. which is so elementary, that no other letter or sound will represent it. It seems, however, to come nearer to *ho*, or *oh* ; or *hu*, or *uh*, than any.

X.

X has two sounds : 1, Of *ks* : as in *exact*, *box*. 2, Of *z* at the beginning of proper names : as in *Xenophon*, *Xanthippe*, *Xanthus* ; and at the end of some common nouns plural : as *beaux*, *batteaux*.

Y.

[29]

Y has four sounds : 1, Of *i* long : as in *my*, *fly*, *thy*. 2, Of *i* short : as in *system*, *pyramid*. 3, Of *e* short : as in *crazy*, *hasty*. 4, Its consonant sound, which is *ye* : as in *yet*, *yesterday*.

The like errors have been adopted, as to the sound of this letter, as of *w*, and for the like reasons. The sound of *y*, consonant, is always *ye*. See observations, on *w* consonant ; then call *y*, consonant *ye*, and follow the same directions, as are there given.

The consonant sound of this letter has been considered to be *ee*, diphthong. But if anyone is unconvinced, that that theory is wrong and mine right, I know no arguments, which I can use to convince.

Z.

Z has one uniform sound : as in *buz*, *Zion*, *lazy*.

The sounds of the letters, as they are differently associated, depend on laying the accent. Nothing more distinguishes a person of refined, from one of vulgar education, than the pronunciation of the unaccented vowels. The accented vowels are pronounced nearly alike, by good and bad speakers ; but the unaccented vowels, in the mouths of the former have a clear, distinct, open, and specific sound, while the other often totally sink, or mutilate them.

[30] We might suppose, perhaps, that no great variety could be produced, from so few simple characters. But on a minute examination, they are found to contain about one hundred and fifty definable sounds. Add to this the great variety of combinations which are undoubtedly several thousand, producing an indefinable variety of sound, and we shall not be surprised, at the elegance, versatility, harmony, and copiousness of the English language, which would yield to none, if properly cultivated. See p. 94.

§ 3. Of ARTICULATION.

The windpipe conveys air to and from the lungs, for the purposes of breath and speech. The upper part of this pipe is called the larynx, composed of five firm circular cartilages lying one above another, and is smooth and hollow, on the inside like a flute. These cartilages may be separated and bro't together, by the action of certain muscles.

[31] At the top of the larynx, in the centre is a small circular passage, thro' which the breath passes, called the glottis, of about one tenth of an inch in diameter. This small aperture is capable of so many very delicate contractions, as to form all the distinct tones of the voice, which are reckoned to be more than sixty.

The breath, passing thro' the glottis in a forcible, steady column, forms what we call the voice. The voice is strengthened, softened, and modulated, by a verberation from the palate and other cavities of the mouth and nostrils ; and according to the roughness, or smoothness of the glottis, and the better or worse shape of the other cavities, the voice is more, or less agreeable.

This voice, after passing the glottis, is formed, by the other organs, into articulate sounds, which make what we call speech, or language.

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This forming of the voice into distinct and various sounds is what we call articulation.

Articulation is performed altogether, without the larynx, by the throat, palate, tongue, teeth, lips, and nostrils, something after the manner, that notes are formed on the flute, by the action of the fingers, on the wind holes.

The simplest of these sounds proceed from an open mouth, and by grammarians, are called vowels, or voicés. See p. 4.

These vowel sounds combined, make what we [32] call diphthongs and triphthongs.

Those sounds, which are formed by closing and dilating all or part of the organs of articulation, are what we call consonant sounds. See p. 6.

The elements of language, therefore, according to the different seats, where they are formed, or the several different organs of speech used in their formation, naturally divide into (*l*) *vocal*, those formed by the *voice*; *palatine*, those formed by the *palate*; *lingual*, those formed by the *tongue*; *dental*, those formed by the *teeth*; *nasal*, those formed by the *nose*; *labial*, those formed by the *lips*.

(*l*) *O* seems to be the only pure vowel sound, in language, having the organs in an exact circle, and is the only sound which is really natural.

Quintilian says, "Let noone despise, as inconsiderable, the elements of grammar, because it may seem a matter of small consequence, to show the distinction between vowels and consonants, and divide the latter into liquids and mutes. For they who penetrate into the innermost parts of the temple of science, will there discover such refinement and subtilty of matter, as are proper not only to sharpen the understandings of young people, but sufficient exercise for the most profound knowledge and erudition."

And it is with this kind of knowledge, as with all others, it is only despised, by those, who are either entirely ignorant of it, or learn it in so short a time, as to learn nothing correctly.

CHAPTER II.

[33]

Of SYLLABLES and their Formation.

A syllable is one simple, or complex sound. (*m*)

(*m*) A syllable, formed of one simple sound, is a single vowel, and one, formed of a complex sound, is formed of

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two vowels combined, or one, or more vowels combined with one, or more consonants.

Letters are formed into syllables, and syllables into words; and this is what we call the art of spelling.

1. A single consonant, between two vowels, must be joined to the preceding vowel, if short : as in *fīl-ī-āl*, *bēv-ēr-āge*.

2. If the preceding vowel be long, the consonant must be joined to the succeeding syllable : as in *dē-light*, *brīdal*, *rē-source*.

3. Two consonants, proper to begin a word, should not be separated : as in *tā-ble*, *trī-ble*, *un-der-stand*. See *le* p. 19.

4. When they come between two vowels, and are not proper to begin a word, they should be separated : as *ut-most*, *in-sect*.

5. A double consonant, between two vowels, should be separated : as, *er-ror*, *ad-der*, *cof-fin*.

6. Three consonants, proper to begin a word, the preceding vowel being long, should not be separated : as, *de-throne*, *de-stroy*.

[34] 7. But if the preceding vowel be short, the first consonant should be joined to the preceding vowel, if they are not proper to begin a word : as, *up-start*, *ap-prove*, *ab-stain*, *com-plete*.

8. Four consonants, not proper to begin a word, coming between two vowels, the first should be joined to the preceding vowel : as, *con-strain*.

9. *Ph* and *th* coming together between two vowels, *ph* should be joined to the preceding vowel : as, *diph-thong*, *triph-thong*. See (*d*) p. 4.

10. Vowels, which are not diphthongs, should be separated : as, *cru-el*, *cre-ate*, *soci-ety*.

11. Compound words should be traced to their simples : as, *good-ness*, *not-with-standing*, *never-the-less*, *apple-pie*, *grace-ful*.

12. Grammatical terminations should be retained in the same syllable : as, *long-est*, *long-ing*, *lov-ed*, *se-eth*.

These rules are liable to many exceptions, but come as near a standard, as any, that can be devised. The great standard, after all, must be to divide the syllables, as they appear naturally to separate themselves, in true and elegant pronunciation.

Of Words and their Formation.

§ 1. Of the Nature of Words and their Names.

Words are articulate sounds, used as signs of ideas.

A word of one syllable is called a *monosyllable*; of two syllables, a *disyllable*; of three syllables, a *trisyllable*; of more than three syllables, a *polysyllable*.

Words are primitive or derivative.

Primitive words cannot be reduced to any simpler words : as, at, but, man, good, go.

Derivative, or compound words, may be reduced to their simple words : as manful, watercourse, highway, notwithstanding.

Words derived from other languages, are generally considered as primitive, in our language, tho' derivative, in the language, whence derived.

§ 2. Of Terminations.

Tho' our language is so irregular, that we cannot reduce it to settled rules; yet the following, with exceptions, may cast some light on the subject.

RULE 1.

Monosyllables, ending in *f, l, s*, preceded by a single vowel, double the final consonant : as, *staff, ill, pass*; except *as, is, his, has, was, yes, us, thus*.

RULE 2.

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Words ending in any other consonants except *f, l*, and *s*, never double the final consonant. *Butt* is however, an exception with a few proper names.

RULE 3.

Words ending in *y*, preceded by a consonant, form the plural of nouns, the third person singular of verbs, the comparative and superlative degree of adjectives, by changing the *y* into *i*, and adding *es, s, er, or est* : as, *Dry, drier, drier, dries, berry, berries*.

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But if *y* be part of a diphthong pure, or impure, it is retained : as, *boy, boys, delay, delays, &c.*

RULE 4.

Words ending with a single consonant, preceded by a vowel, having the accent on the last syllable, on assuming an additional syllable, double the last consonant : as, *beginning, thinnish.*

But if a diphthong precede, or the syllable be unaccented, the consonant remains single : as, *toilsome, suffering, maiden.*

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RULE 5.

Words ending with any double letter, but *l*, on assuming the terminations, *ness, less, ful, ly*, preserve the double letter : as, *harmlessness, successful, stiffly.*

But words ending in *ll*, on assuming the same terminations, generally omit one *l* : as, *fulness, skilful.*

RULE 6.

When *full* is added, as a termination to any word, one *l* should be dropt : as, *skilful, mindful.*

RULE 7.

Words ending in *e* final, on assuming an additional termination, omit the *e* : as, *judgment, peaceful, guiltless, closely, palness, blamable.*

RULE 8.

Ment added to verbs and adjectives as a termination, changes them to nouns : as, *commandment, abatement, merriment.*

RULE 9.

Ness added, as a termination, changes adjectives to nouns : as, *goodness, happiness.*

RULE 10.

Less and *ful* added to words, as terminations, change nouns to adjectives : as, *matchless, revengful.*

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RULE 11.

Ly added to words, as a termination, changes nouns to adjectives, and adjectives to adverbs : as, *manly, honestly*.

RULE 12.

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Ing added as a termination, changes verbs to present participles : as, *loving*.

RULE 13.

D, ed, and ght added as terminations, change verbs to perfect participles : as, *loved, delighted, taught*.

RULE 14.

All added to words as a termination, changes prepositions to adverbs : as, *withal, foral*.

RULE 15.

When words become parts of other words, by composition, they should be written together : as, *notwithstanding, atonce, accordingto, outof, hisown, hehimself*.

A strict adherence to this rule would add much to the neat appearance of written language.

RULE 16.

Words, which become, in sense, composite parts of verbs, should be preincorporated with them : as, *overrun, outstand, offset, underwrite, withhold, waylay*. See ob. 4, p. 235.

This rule has gained considerable ground with late writers, and is capable of much farther improvement, which would greatly beautify our language, render it more elegant, and equally expressive.

RULE 17.

Ive and *ile* added to words, as a termination, change verbs to adjectives : as, *expressive, projectile*.

RULE 18.

[39]

Nouns are changed to adjectives by taking the termina-

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tlons, *n, an, iard, ish, tic, able, ible* : as, *African, European, Spaniard, Danish, Asiatic, fashionable, sensible.*

RULE 19.

Y added to nouns changes them to adjectives : as, *mighty, slightly, faulty.*

RULE 20.

Re added to adjectives changes them to nouns : as, *riches.*

RULE 21.

Terminations often determine the gender of nouns : as, *actor, actress ; governor, governess ; duke, dutchess ; count, countess ; hero, heroine.*

RULE 22.

Some terminations are reciprocal, and show the different characters, in which persons act, and the relation, they bear to each other. These reciprocal terminations are *or* and *ee*. Nouns ending in *or* denote the agents, or actors, and those ending in *ee* the persons for whom, or for whose benefit the act is done : As *promisor* is the person promising, *promisee*, the person to whom the promise is made, and promise is the assurance made. So of *grantor, grantee, and grant ; endorser, endorsee and endorsment ; payor, payee, and payment.* These terminations are more especially used in law writings, and therein are scientific terms. I have observed, however, in some late writings, especially in Mr. Swift's writings and the Massachusetts Term Reports, the *or* is confounded with *er*, which is a gross error ; for *er* is not a reciprocal termination with *ee*. In several instances, in the Massachusetts Reports, I have observed that *or* is used in stead of *ee* : as, *corporator* for *corporatee*. Now corporator is tantamount to legislator, one of the makers of a statute, not one, who, by statute is made a member of a corporation : for that makes one a corporatee. See 7 Ms. Rep. 235, 8 Ms. Rep. 138, 142. A precision and purity of terms is of the utmost consequence in all didactic writings, especially in the law. See p. 84, and ob. 14, p. 261.

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§ 3. Of Combinations.

Would the limits of an elementary work permit, this might afford much pleasure and entertainment. It is no small curiosity to observe, how words vary their meaning and consequence, by the different combination of letters, the addition, or omission, of a single letter.

Take *a*, an article ; subjoin *t*, makes *at*, preposition ; prefix *b*, makes *bat*, a noun, the name of an animal ; affix *e*, makes *bate* ; affix *d*, makes *abated*, and *ment*, *abatement*.

In *command*, change *a* to *e*, makes *commend*. From *commandment* take *mand*, makes *comment*. Supply it with *it*, makes *commitment*.

Take *o*, subjoin *n*, makes *on* ; prefix *t*, makes *ton* ; subjoin *e*, makes *tone* ; prefix *a*, makes *atone* ; subjoin *ment*, makes *atonement*.

This is sufficient to hint the subject to others, which can be carried to any length of speculation, which curiosity may suggest.

Etymology teaches the different classification of words, and their derivations.

Words, in the English language, are divided into eleven classes, or parts of speech. They are, 1, the Article ; 2, the Noun ; 3, Pronoun ; 4, Adjective ; 5, Verb ; 6, Participle ; 7, Gerund ; 8, Adverb ; 9, Preposition ; 10, Conjunction ; 11, Interjection.

In the following passage, all the parts of speech are exemplified :

1	2	9	2	5	1	2	6	9	2	9
The power of speech is a faculty, bestowed on man for										
1	8	4	2	10	11	8	9	7		
the most excellent usés ; but alas ! howoften by perverting										
3	3	5	3	9	1	4	9	2		

it, we apply it to the worst of purposes.

[41] Grammarians differ, in opinion, asto the number of the different parts of speech. Some reckon ten, allowing the participle : Some eight, including the participle, with the verb, and the adjective with the noun : Some four ; and others, only two, the noun and the verb, supposing the other parts to be only variations therof.

Writers, on all subjects undoubtedly have their weight and authority. But posterity are under no obligation, against fact, to admit what they find written in the books of their ancestors. If so, an end would be put to every kind of improvement, and we obliged to perpetuate an error, because it had been previously adopted.

§ 1. Definition and Kinds.

An article is a word, prefixed to a substantive,

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to show howfar its signification extends : as, *A garden, an eagle, the woman.*

In English, we have two kinds of articles : Definite and Indefinite.

§ 2. *Of the Definite Article.*

The is called the definite Article, because it distinguishes the thing, to which it is applied, from all other things : as, "Give me the book," i. e. *Somone particular book.*

The definite is applied indiscriminately to both numbers : as, "The man, the men."

It is often used as a term of great emphasis, and then becomes one of the most discriminating, definite, and emphatical terms in our language : as, "Thou art *the* man," as Nathan said to David, is an expression capable of striking terror to the stoutest heart. But only change the article and it becomes a common appellation.

The definite Article is often associated with adverbs of the comparative and superlative degrees, to mark the comparison more strongly. It then becomes a part of the adverbial term, and should be joined with it : as, "The more I read the book, the better I like it." "I like this the best of any, that ; the least." See rule 16, p. 38.

§ 3. *Of the Indefinite Article.*

[43]

A, or *an*, is the indefinite article. It is called indefinite, because it never discriminates anyone particular thing, from another : as, "Give me a book," i. e. *any book.*

A is used before words beginning with a consonant, or *u* long : as, "He is a divine." "I have a use for it." See *u* p. 26.

An is used before words beginning with a vowel, *u* short, or *h* silent : as, "An easy mind." "An ugly knave." "An honest man."

A is used before words of parcels : as, "A dozen, a score, a hundred, a thousand."

The indefinite article is only used before nouns in the singular number, or nouns of multitude singular : as, "A man, an assembly, an army." See p. 216. It is only a corruption of the old Saxon adjective *aen*, i. e. *one* (*n*) : as, "A flock," i. e. *one flock*, "An army," i. e. *one army*.

(*n*) This Saxon adjective is probably derived from the Greek adjective *eis*, i. e. *one*, which makes *én*, in the neuter gender.

[44] The indefinite article is often associated with the plural adjectives *few* and *many*, and the singular adjective *great*, to express a unity of idea : as, "A *few* pence." "Many a man," i. e. *many men individually taken*. "A great many people."

"Full *many* a gem of purest ray serene,
The dark unfathom'd caves of ocean bear ;
Full *many* a flow'r is born to blush unseen,
And waste its sweetness on the desert air."

That is full many a gem [singling each out, by itself] of all the gems in the ocean, in distinction from those elsewhere. So of the flowers, in distinction from those in the cultivated parts of the earth.

[45] § 4 General Remarks,

Many writers and speakers, from inattention, adopt a kind of indiscriminate use of *a* and *an*, before words beginning with *h*, *h* silent, and *u* long. The use of *an* before *h*, is perhaps one reason, why *h* has been considered not to be a letter, as the *n* almost entirely suppresses the sound of *h*. Care should be taken to avoid this error.

The peculiar use of the articles, and the different effect which the definite and indefinite articles have upon the meaning of the same word may be seen in the following phrase : as, "The son of a king ; a son of the king ; a son of a king ; the son of the king. In these four variations, we see, the idea expressed is entirely different.

[46] The article is omitted before nouns implying the different virtues, vicés, passions, qualities, arts, sciences, metals, herbs, &c : as, *Prudence is commendable ; learning, honorable ; hatred, dreadful ; dexterity, ornamental ; money, useful ; architecture, necessary ; flowers, beautiful*. Also before proper names : as, *Washington, Franklin, Boston* ; because proper names always designate some individual, or particular place, or thing.

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But when we mean to designate any particular person, place, or thing, from all others, we then use the definite article : as, "*The Alexander of the age.*" "He is *a* Howard." "Every man is not *a* Newton." "He has the courage of *an* Achilles." "He sailed down the [river] Hudson, in the [ship] United States."

When we contrast one thing with another, the article should intervene the noun and the adjective : as "He is as great *a* man as Alexander." Or it may be varied thus : "He is *a* man as great as Alexander." So where the contrast is implied : as, "He is too careless *an* author."

CHAPTER III.

[47]

Of SUBSTANTIVES.

§ 1. *Of Substantives in general.*

A noun, or substantive, is the name of any thing, which exists, whether material, or immaterial, or of which we can form any idea, or notion.

Substantives are of two kinds, proper and common.

§ 2. *Of proper Nouns.*

All nouns, which express the names of particular persons, places, and things, are called proper : as, *George Washington, George the King, Napoleon Bonaparte, Boston, London, Paris.*

§ 3. *Of common Nouns.*

[48]

Common nouns are those under which are contained whole generations and species of animals and things : as, animal is the genus, containing all living creatures, and is divided into all the different species of animals : as, man is the name of one species, beast of another, bird of another, and fish of another.

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These again become generic terms, which are divisible into their appropriate species : as, the different kinds of *men, beasts, birds, and fishes.*

Vegetable is the genus containing all living things without animal life : as, trees are the name of one species, herbs of another, grass of another.

These again all become generic terms, and are divisible into their appropriate species : as, The different kinds of *trees, herbs and grass.*

When proper nouns have an article annexed to them, they become common : as, "He is the Cicero of the age."
"I am reading the lives of *the twelve Cesars.*"

Common nouns also become proper by annexing the article to them : as, "The boy, i. e. *John* is studious."
"The girl, i. e. *Jane* is discreet."

Four things belong to substantives : *Gender, number, case, and person.*

[49]

§ 4. Of GENDER.

Gender is the distinction of the male sex from the female.

The English language has three genders ; the masculine, feminine, and neuter.

The masculine gender includes all animals of the male kind : as "Man, boy, horse."

The feminine gender includes all animals of the female kind : as, "Woman, girl, mare."

The neuter gender, i. e. neither gender, includes all things without animal life, which are in grammar esteemed neuter : (o) as, "A field, a cart, an orchard."

(o) This, in a philosophical sense, is not true, for all nature even to the stones, is animate, male and female. For without the intercourse of the sexes, thro' all nature, being cannot be perpetuated. And we are as certain that the whole vegetable creation perpetuates existence by the intercourse of the sexes, as we are, that animals do.

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REMARKS.

All nouns, which are naturally of the neuter gender, when figuratively used, become either masculine or feminine, according to the sex, to which they are applied. The gender is generally marked by the pronoun: as we say of the sun, *he shines*, of a ship, *she swims*, of a tree, *it grows*.

In English, we figuratively apply all nouns to the masculine gender, which are conspicuous for [50] the attributes of imparting and communicating, and which are naturally strong and efficacious. Thus the *sun* and *time* are stiled masculine. Those nouns are stiled feminine, which are conspicuous for the attributes of containing, conceiving, and bringing forth, or which are peculiarly beautiful, or amiable. Thus, *the moon*, *the earth*, *a country*, *a ship* are feminine. Fortune, for its fickleness, is feminine.

The English language has seven ways of distinguishing the sexes. (*h*)

(*h*) Sex and gender are not altogether synonymous terms. Sex means only the masculine and feminine: whereas gender includes the neuter also.

1. By prefixing *wo*: as, *Woman*. (*q*)

(*q*) The old pure English orthography was *wiman*, i. e. *wife-man*, which has been corrupted into *wo*, by the influence of the Norman French.

2. By different words: as, *Boy*, *girl*, *cock*, *hen*, *horse*, *mare*, *son*, *daughter*.

3. By prefixing *a*, and changing *cle* into *t*: as, *Uncle*, *aunt*.

4. By adding *ess*, or *ine*: as, *Count*, *countess*; *poet*, *poetess*; *hero*, *heroine*.

5. By changing *or*, into *rix*: as, *Executor*, *executrix*.

6. By prefixing an adjective, or pronoun: as, *A male child*, *a female child*; *a he goat*, *a she goat*.

7. By prefixing another substantive: as, *Cock sparrow*, *hen sparrow*; *man servant*, *maid servant*.

Another class of words comes under what we call the common gender, i. e. either masculine or [51] feminine: as, *Parent*, *child*, *neighbor*, *friend*, &c. All such words, when the person spoken of is masculine, the term is masculine; if feminine, the term is feminine.

When a number of words are used in the same sentence, of different genders, which are coupled together, the most

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worthy gender (*r*) is used, in applying the concurring word, as adjective, pronoun, &c.

(*r*) The masculine is considered more worthy than the feminine; the feminine, than the neuter.

Nouns, whose variable terminations, express the different sexes, contribute much to the strength, beauty, conciseness, and perspicuity of language. We have only enough to make us sensible of our want. For when we say of a woman, *she is a philosopher, an astronomer, a builder, &c.* we perceive an impropriety we cannot avoid. But we can say, *she is a botanist, a student,* without feeling the impropriety, for these words attach not necessarily the idea of sex, to them.

[52]

§ 5. Of Number.

Number is the distinction of one, from more than one, or many. (*s*)

(*s*) The Greeks had three numbers: The singular, which comprehended one only; the dual, which comprehended two only; and the plural, which comprehended all over two.

Substantives have two numbers, the singular and plural.

The singular number comprehends but one individual person, or thing: as, *a man, a chair, a horse.*

The plural number comprehends more than one: as, *men, chairs, horses.*

Some nouns have no plural numbers: such as *wheat, rye, corn, gold, silver, pride, &c.* These are in nature of collective nouns singular.

Others have no singular number: such as *bellows, scissors, lungs, riches, &c.* These are in nature of collective nouns plural.

[53] Collective nouns, or nouns of multitude, are either singular, or plural, according to the idea, they express where used: they are such as *army, herd, flock, people, assembly, multitude, &c.* When the individuals, which they represent, are collectively expressed, with a unity of idea, they are singular. When the form of expression al-

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ludes to the individuals, which makes a plurality of idea, they are plural.

We have in English, the following rules for forming the plural number from the singular, which probably include all our nouns.

1. The plural is generally formed from the singular, by adding *s* : as, *love, loves* ; *face, faces*.

2. When the singular ends in *x*, *ch* natural, (*t*) *sh*, *ss*, or *ō*, the plural is formed, by adding *es* or *en* : as, *Box, boxes* ; *ox, oxen* ; *church, churches* ; *sash, sashes* ; *kiss, kisses* ; *hero, heroes*.

(*t*) When the *ch* is hard, rule first applies : as, *Monarch, monarchs*.

3. When the singular ends in *f*, *fe*, or *ff*, the plural is formed by changing those terminations into *ves* : as, *Loaf, loaves* ; *wife, wives* ; *staff, staves*.

To this are some exceptions, which fall under rule first : as, *Grief, sheriff, &c.*

4. When the singular ends in *y*, preceded by a consonant, the plural is formed, by changing *y* into *i*, and adding *es* : *Beauty, beauties* ; *assembly, assemblies*. [54]

When *y* is preceded by a vowel, rule first applies : as, *Key, keys* ; *delay, delays* ; *attorney, attorneys*.

5. Some nouns ending in *an*, form the plurals, by changing *a* into *e* : as, *Man, men* ; *woman, women*.

But most nouns of this termination fall under rule first : as *Span, spans, &c.*

6. Some nouns form the plural, by adding *en*, or *ren* : as, *Brother, brethren* ; *child, children*. Brother changes the *o* into *e*, and drops the *e* between *th* and *r*. It also belongs to rule first : as, *Brother, brothers*.

7. Some monosyllable nouns, having *oo*, in the singular, form the plural, by changing *oo* into *ee* : as, *Foot, feet* ; *tooth, teeth* ; *goose, geese* ; and some belong to rule first : as, *Boot, boots* ; *loof, loofs*. See also rule second.

8. Nouns ending in *ouse*, and *ie*, form the plurals, by changing those terminations into *ice* : as, [55] *Louse, lice* ; *mouse, mice* ; *die, dice*, [to play with.] Others conform to rule first : as, *House, houses*.

9. Some nouns form the plural, by changing *ny* into *ce* : as, *Penny, pence*.

10. Some nouns form the plural, by changing *ow* into *ine* : as, *Cow, kine*. (*u*) This also belongs to rule first : as, *Cow, cows*, which is generally in use.

(u) K is used in the plural, because *c* is soft before *i*.

11. Some nouns of Latin and Greek origin ending in *us*, *is*, and *on* form the plural by changing *us* into *i* in the masculine, and in *era* in the neuter gender, of Latin nouns, and *on* into *a*, in Greek nouns: as, *Stimulus*, *stimuli*; *genus*, *genera*; *phænomenon*, *phænomena*.

12. Nouns of Hebrew origin form the plural, by adding *im*, to the singular: as, *Seraphim*, *seraphim*; *churub*, *cherubim*.

These rules are all liable to exceptions; but they probably come as near to a general rule, as the nouns are capable.

[56]

§ 6. Of CASE.

English substantives have three cases: the nominative, possessive, and objective.

Case, in grammar has two definitions. 1, It signifies the varying of the terminations of declinable words. 2, The different relations, in which declinable words stand to each other, and to the different parts of the sentence. (v)

(v) Nouns and pronouns are the only parts of speech which vary their terminations, in declension, tho' others are declinable.

The nominative case expresses the agent of the verb, or the person, or thing acting: as, "The boy plays." "Thou readest." "I learn."

The possessive case expresses property or possession, and is formed by the addition of *s* to the nominative case, separated by an apostrophe: as, "*Peter's* cane, *John's* house." (w)

When the nominative case ends in *s*, or *ss*, the possessive is formed by the addition of the apostrophe, without the *s*: as, "Goodness'sake, eagles' wings." Unless the *s* makes the additional syllable of *is*, which is generally the case af-

ter *ss*, and *x*: as, "The witness's [i.e. the witness's] question." "The fox's [i.e. fox's] cunning." See p. 62, and on.

The objective case is placed after the verb, or preposition, by which it is governed. It is the object on which the one acts, and the other has influence : as, "He loves her." "He bought the farm with money."

(w) I would here notice an error, which is becoming fashionable : that of marking the plural by separating *s*, from the noun, in the nominative and objective plural, after the manner of the possessive. It is frequently seen in mercantile advertisements, and begins to drop from literary pens. No great apology can be given, as it argues a gross ignorance, or negligence. See p. 123. (*f*) p. 235. (*g*) p. 268.

Another and worse error, because ungrammatical, in sense, is that of associating the preposition, with the possessive case : as, "The house of my father's." It ought to be *my father's house* ; or *the house of my father* ; and so, after this manner, in all cases, when possession only is signified. But when some act of the possessor is meant to be associated with the possession, the form is good, a verbal noun being understood : as, "A house of my father's building, buying, hiring, &c."

Grammarians have differed in opinion, as to the cases of English nouns. Some allow them to have two cases, and others three. Those, who allow but two cases, define case to signify the different terminations of the same word, which in truth gives only the nominative and possessive cases. Those, who allow three cases, define case as in page 56. [57]

The word case we derive from the Latin word *casus*, which, in common parlance, has a great variety of significations ; but applied to grammar, two only. See p. 56.

Now if it be true, that case means nothing more than the different terminations of declinable words, it is true that English nouns have but two cases, the *nominative* and *possessive* ; and it is equally true that adjectives, adjective pronouns, and participles have but one case, the *nominative*. For this, I believe no one ever contended. [58]

If it be true, in English, that case means only the different termination of a declinable word, it is equally true, in all other languages. Apply it to the Latin. That has six cases, each of which places the word, in a different situation relevant to the sentence. Their names are the *nominative*,

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genitive, dative, accusative, vocative, and ablative. The *nominative* case, in Latin is of like import as in English. The *genitive* is the same as our *possessive*. Nouns, to which, or for which any thing is done, or given, are put in the *dative*. The *accusative* answers to our *objective*. When a call, address, or salutation is made, the noun is put in the *vocative*. When the idea of taking away, going with, or instrumentality is conveyed, the noun is put in the *ablative*. For the better understanding of the subject, we will decline a noun in the first and fourth declensions of the Latin nouns.

FIRST DECLENSION.

[59]

	<i>Sing.</i>	<i>Plur.</i>
Nom.	Penna,	pennæ,
Gen.	pennæ,	pennarum.
Dat.	pennæ,	pennis,
Acc.	pennam,	pennas,
Voc.	penna,	pennæ,
Abl.	pennæ:	pennis.

FOURTH DECLENSION.

	<i>Sing.</i>	<i>Plur.</i>
Genu,	genua,	
genu,	genuum,	
genu,	genibus,	
genu,	genua,	
genu,	genua,	
genu :	genibus. (x)	

It is plain from inspection of these declensions, and the above definition of the latin cases, that case, in the Latin, signified some thing more, than barely a difference of termination; for every case varies not the termination, tho' it does the sense. Should the single definition of the word case be adopted, we see that, in the Latin, in the singular number, first declension, we should have only the *nominative, genitive, and accusative* cases; and in the plural, the *genitive, dative, and accusative*: the *nominative* plural being like the *genitive* singular.

In the fourth declension singular, neuter gender, we should find only one case, and in the plural, three.

(x) This is only the neuter gender of the fourth declension. The other genders have a greater variety of terminations.

[60] What is the meaning of the word *objective*? Is it any thing more than the adjective from the noun, object? This granted, it solves the whole question, for these same writers, who contend, that English nouns have but two cases, acknowledge, that a noun maybe an object after an active verb or preposition. See Murray, p. 95. And what is that but allowing indirectly an *objective* case? Why not acknowledge the thing in form, as it is in fact, and relieve the minds of students from the perplexity of this nice quibble, which

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none can explain ! Vassius, Clark, Ruddiman, Lowth, Johnson and Priestley are quoted as authority sufficient for denying the objective case. In all due deference to these men, whom, with pleasure I acknowledge not only grammarians, but men of great genius and science, I would ask, were any one to take it into his head to restore Aristotle and suppress Newton, in the mathematics, would it be deemed sufficient to effectuate the purpose to tell the public, that Plato, Socrates, Euclid, Ptolemy, &c. were of that school ? The opinions of eminent men are right so far as those opinions coincide with fact, or even probability, and ought to be no further. See Mur. Gram. p. 47.

I shall mention but another thing, which seems to embrace the whole merits of the controversy, and then leave everyone to his own conclusions. The three cases are admitted among the pronouns (*y*). Now pronouns, we know, are words used in stead of nouns, and have the same relation to nouns, as an agent, in business has to his principal. And who ever heard of any power, or privilege being delegated to an agent, which the principal never possessed, and never could ? On the same principle, how can pronouns have case and be governed, where the noun, for which it stands cannot ? Example : " John labored for me, and I taught him." Now what is the odds, in plain sense, whether we say, that *taught* governs *him* in the *objective case*, or that *him*, is the *object* of the verb *taught* ? or to admit the whole truth, and say that John, used in stead of his substitute, *him*, would be governed, by the same verb, and in the same case ?

(*y*) And further, if the termination is to determine the number of cases, we have but two cases, in the second person plural, in the third person singular neuter gender, and in the third person plural, in all the genders. This would make a queer system of pronouns. See declension of pronouns, p. 69.

If it be admitted, that the objective case belongs to our language, the old rule, that *active verbs govern the objective case*, or which is the same thing, that *nouns are the objects of active verbs*, stands good. If not, the objective case must be expunged from our language as well, as to the pronouns, as the nouns. It follows then, that all verbs must be either neuter or govern the nouns, and pronouns following them, in the nominative case ; and all words influenced by prepo-

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sitions, be flung into the nominative case, and be governed there accordingly. See p. 139. Murray's gram. p. 95.

To case necessarily belongs declension.

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Declension of Nouns

The English nouns seem naturally to class themselves into two declensions. The first declension forms the possessive case singular, by the addition of *s* to the nominative case, separated by an apostrophè. And if the nominative case singular end in *ss*, the possessive case is sometimes formed by adding the apostrophè only to the nominative case, without the *s* : as, "The goddess' beauty." And sometimes such nouns are of the second declension. And they seem to take these forms, as best suits their harmony, in the compositions where used. See page 56. The second declension forms the possessive case singular, by the addition of *ts* soft like *iz*, to the nominative singular, or the changing *e* final to *i* and adding *s*.

FIRST DECLENSION.

	<i>Sing.</i>	<i>Plu.</i>		<i>Sing.</i>
Nom.	Lord,	Lords,		Goddess, Goddessés,
Poss.	Lord's,	Lords',		Goddess' Goddessés',
Obj.	Lord :	Lords.		Goddess : Goddessés. (z)

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SECOND DECLENSION.

	<i>Sing.</i>	<i>Plu.</i>		<i>Sing.</i>	<i>Plu.</i>
Nom.	Mos-és,	Mos-es-és,		Fish,	Fishés,
Poss.	Mos-esís,	Mos-es-és',		Fishís,	Fishís',
Obj.	Mos-és :	Mos-es-és.		Fish :	Fishés.

	<i>Sing.</i>	<i>Plu.</i>		<i>Sing.</i>	<i>Plu.</i>
Nom.	Prince,	Princés,		Lynx,	Lynxés,
Poss.	Princís,	Princés,		Lynxís,	Lynxés',
Obj.	Prince :	Princés.		Lynx :	Lynxés.

	<i>Sing.</i>		<i>Sing.</i>
Nom.	Witness,		Witnessés,
Poss.	Witnessís,		Witnessés'
Obj.	Witness :		Witnessés. (z)

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(z) Words ending in *es* seem to belong to both declensions, for they often take both these forms, i. e. like *all*, which assume an additional syllable, with the addition of *s* to the singular, they sometimes assume the syllable, and sometimes not.

This severing of the nouns into two declensions is proposed to others, as a form into which they naturally seem to class themselves. For it is apparent to everyone, who reads, that many nouns in the possessive case singular, with *s* separated by an apostrophè, take an additional syllable of *is* soft like *iz*. This atonce distinguish-

és nouns of this sort, from nouns, which associate *s* directly into their own sound, without making an additional syllable. The following line is an example of both.

“ The mole’s *dim* curtain and the lynx’s [*lynx-
is*] beam.” [65]

No doubt, all our nouns formerly had this form of *is*, in the possessive singular, and that the omission of the *i*, and contraction of two syllables into one, gave rise to the use of the apostrophè, to show that a syllable was omitted, for that is the very use and design of the apostrophè. See apostrophè p. 319, 322.

And no one need object to the severing of the nouns into two declensions on account of the similarity in sound, of *is* and *és*, for he must be a blundering and an unlettered speaker, who cannot distinguish them, in his elocution.

If it should be the pleasure of others to adopt this system of the nouns, they will be particularly careful to observe, that the short accent should always be placed over the *i*, and the mollient under the *s*, which will be sure to prevent any mistake as to the case, or the sound of the syllable. See p. 322.

This is proposed to others, as a system of the nouns, which the nature and form of the language has established in fact, and only waits to be admitted in form. But if others should be averse to the adoption of two declensions of the nouns, they need not, on that account, have any objections to this work ; for, if it should suit their ideas of the system of the nouns better to still consider them all of one declension, they can adhere to the old system.

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§ 7. *Of PERSON.*

Nouns have three Persons.

1. The person speaking is always of the first person, and is called the agent : as “ I am, I love, I do.”

2. When a call, address, or salutation is made, the person, or thing, called, address-ed, or saluted, is of the second person : as, “ Thou Lord.” “ Come ye.” “ Hear thou me.”

3. Any person, or thing spoken of, and all subjects of discourse, are of the third person : as, “ He loves.” “ The sun shines.” “ The Lord is good and gracious.”

All common nouns, unless an address is made to them, are of the third person. All proper nouns, unless they are the persons speaking, or spoken to, are of the third person.

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CHAPTER IV.

Of PRONOUNS.

§ 1. **Of the Pronouns generally and their use.**

A pronoun is a word used in stead of a noun, to avoid too frequent a repetition of the same word : as, “ The man is happy, who is benevolent.”

Pronouns are divisible into four species : PERSONAL, RELATIVE, POSSESSIVE, and ADJECTIVE.

§ 2. *Of Personal PRONOUNS.*

We have three personal pronouns (*a*) in the English language : I, THOU, HE.

(*a*) Grammarians generally reckon eight : *I, we, thou, ye, or you, he, she, it, and they.* They might reckon, with as much propriety, all the different cases, forms and genders which would make thirty one. The truth is, that the nominative singular is the standard, by which to ascertain

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the number of the distinct species. See radical terms of verbs, p. 100.

Pronouns have the same genders, numbers, casés and persons, as nouns. [69]

Declension of personal PRONOUNS.

FIRST PERSON. (b)

	<i>Sing.</i>		<i>Plu.</i>
<i>Nom.</i>	I,		We,
<i>Poss.</i>	Mine,		Ours,
<i>Obj.</i>	Me :		Us.

SECOND PERSON (b)

	<i>Sing.</i>		<i>Plu.</i>
<i>Nom.</i>	Thou,		Ye, or you,
<i>Poss.</i>	Thine,		Yours,
<i>Obj.</i>	Thee :		You.

(b) These are common to the masculine and feminine genders.

THIRD PERSON.

Sing.

	<i>Mass.</i>	<i>Fem.</i>	<i>Neu.</i>
<i>Nom.</i>	He,	She,	It,
<i>Poss.</i>	His,	Hers,	Its,
<i>Obj.</i>	Him,	Her,	It.

Plu.

	<i>Mass.</i>	<i>Fem.</i>	<i>Neu.</i>
<i>Nom.</i>	They,	They,	They,
<i>Poss.</i>	Theirs,	Theirs,	Theirs,
<i>Obj.</i>	Them,	Them,	Them. (c)

(c) I tho't it better to give all the genders, in the plural, as it is always more intelligible to learners to see an exact scale of a thing, than a description.

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In declining the personal pronouns, of the third person, all the different genders should be carried thro' first : as, *he, she, it*. Then the possessive and objective cases, in like manner. And so of the plural number. And the reason of this is that *she* and *it* are not pronouns different from *he* ; but only the other genders of the pronoun *he*. All declinable words, having different genders should be declined in this way.

[70] This exhibition of the personal pronouns will be sufficiently intelligible, when we consider, that these three persons contain all the subjects of a discourse : as *I* is the person *speaking* ; *thou*, the person spoken to, or addressed ; *he, she, or it*, the person or thing spoken of.

The person speaking and spoken to being always present, no question can be as to their genders. But the third, the person or thing spoken of, being always supposed to be absent, some attention is necessary to know the gender.

Compound personal PRONOUNS.

The personal pronouns are compounded, 1, by subjoining *self* to the possessive pronoun : 2, by prefixing the personal pronoun to the possessive pronoun, and subjoining *self* : 3, by interplacing *own*, with the possessive pronoun and *self* : 4, by prefixing the personal pronoun thereto.

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FIRST PERSON.

	1. <i>Sing.</i>	<i>Plu.</i>
<i>Nom.</i>	Myself,	Ourselves,
<i>Poss.</i>	<u> </u> ,	<u> </u> ,
<i>Obj.</i>	Myself :	Ourselves.
	2. <i>Sing.</i>	<i>Plu.</i>
<i>Nom.</i>	Imyself,	Weourselves,
<i>Poss.</i>	<u> </u> ,	<u> </u> ,
<i>Obj.</i>	Memyself :	Usourselves.
	3. <i>Sing.</i>	<i>Plu.</i>
<i>Nom.</i>	Myownself,	Ouownselves,
<i>Poss.</i>	<u> </u> ,	<u> </u> ,
<i>Obj.</i>	Myownself :	Ouownselves.

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	4. <i>Sing.</i>	<i>Plu.</i>
<i>Nom.</i>	Imyownself,	Weourownselfs,
<i>Poss.</i>	_____,	_____,
<i>Obj.</i>	Memyownself :	Usourownselfs :

SECOND PERSON.

	1. <i>Sing.</i>	<i>Plu.</i>
<i>Nom.</i>	Thyself,	Yourselves,
<i>Poss.</i>	_____,	_____,
<i>Obj.</i>	Thyself :	Yourselves.

	2. <i>Sing.</i>	<i>Plu.</i>
<i>Nom.</i>	Thouthyself,	Youyourselfs, or Yeyourselfs,
<i>Poss.</i>	_____,	_____,
<i>Obj.</i>	Theethyself :	Youyourselfs.

	3. <i>Sing.</i>	<i>Plu.</i>
<i>Nom.</i>	Thyownself,	Yourownselfs,
<i>Poss.</i>	_____,	_____,
<i>Obj.</i>	Thyownself :	Yourownselfs.

	4. <i>Sing.</i>	<i>Plu.</i>
<i>Nom.</i>	Thouthyownself,	Youyourownselfs, or, Yeyourownselfs,
<i>Poss.</i>	_____,	_____,
<i>Obj.</i>	Theethyownself :	Youyourownselfs.

THIRD PERSON.

Sing.

	1. <i>Mas.</i>	<i>Fem.</i>	<i>Neu.</i>
<i>Nom.</i>	Hissself, Himself,	Hersself,	Itself,
<i>Poss.</i>	_____,	_____,	_____,
<i>Obj.</i>	Himself,	Hersself,	Itself.

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Plur.

	<i>Mas.</i>	<i>Fem.</i>	<i>Neu.</i>
<i>Nom.</i>	Themselves,	Themselves,	Themselves,
	Theirselves,	Theirselves,	Theirselves,
<i>Poss.</i>	_____	_____	_____
<i>Obj.</i>	Themselves,	Themselves,	Themselves.

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Sing.

	<i>Mas.</i>	<i>Fem.</i>	<i>Neu.</i>
<i>Nom.</i>	Hehissel,	Shehersel,	Ititself,
	Hehimself,		
<i>Poss.</i>	_____	_____	_____
<i>Obj.</i>	Himhimself,	Herhersel,	Ititself.

Plu.

	<i>2. Mas.</i>	<i>Fem.</i>	<i>Neu.</i>
<i>Nom.</i>	Theythem-	Theythem-	Theythem-
	selves,	selves,	selves,
	Theytheir-	Theytheir-	Theytheir-
	selves,	selves,	selves,
<i>Poss.</i>	_____	_____	_____
<i>Obj.</i>	Themthem-	Themthem-	Themthem-
	selves,	selves,	selves.

Sing.

	<i>3. Mas.</i>	<i>Fem.</i>	<i>Neu.</i>
<i>Nom.</i>	Hisownself,	Herownself,	Itsownself,
<i>Poss.</i>	_____	_____	_____
<i>Obj.</i>	Hisownself,	Herownself,	Itsownself.

Plu.

	<i>Mas.</i>	<i>Fem.</i>	<i>Neu.</i>
<i>Nom.</i>	Theirown-	Theirown-	Theirown-
	selves,	selves,	selves,
<i>Poss.</i>	_____	_____	_____
<i>Obj.</i>	Theirown-	Theirown-	Theirown-
	selves.	selves.	selves.

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Sing.

	<i>Mas.</i>	<i>Fem.</i>	<i>Neu.</i>
<i>Nom.</i>	Hehisown- self,	Sheherown- self,	Ititsown- self,
<i>Poss.</i>	_____	_____	_____
<i>Obj.</i>	Himhisown- self,	Herherown- self,	Ititsown- self.

Plu.

	<i>Mas.</i>	<i>Fem.</i>	<i>Neu.</i>
<i>Nom.</i>	Theytheir- ownelves,	Theytheir- ownelves,	Theytheir- ownelves,
<i>Poss.</i>	_____	_____	_____
<i>Obj.</i>	Themtheir- ownelves,	Themtheir- ownelves,	Themtheir- ownelves.

Several of the forgoing forms of the compound personal pronouns I do not recollect ever to have seen ; but I have inserted them, because they are capable of those forms, and instances, in composition, may occur, where their use may be expressive and elegant.

In all the compound personal pronouns, in the masculine gender, *his*, with the other component parts, in the nominative singular, and *their*, in the nominative plural, are the old pure forms, tho' *him* and *them*, have, at length, obtained use there. See Lowth, p. 43.

The compound pronouns should always be joined together, in writing, and should never be separated, except in poetry, for necessity of measure. See rule 15, p. 38. This composite association of pronouns renders them very emphatical, and, at the same time, adds greatly to the strength and elegance of expression.

§ 3. Of Relative PRONOUNS.

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A relative pronoun relates to a noun, which has been used previously, and is called the antecedent (*d*). They are WHO, THAT, WHAT, and AS. (*e*)

(*d*) The personal pronouns are, in fact, relatives. And all the difference, between the personals and relatives, is this :

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What we call the relatives are terms occasionally used to save the repetition of the personals. For we must observe that the essential office of both kinds is to represent nouns.

(c) Which has been called a relative ; but I omit it because it is only the neuter gender of *who*. See p. 68. *That* is really a relative and has all the genders in both numbers. It anciently held the same office, as *who* holds now, when *who* was used as a kind of compound interrogative pronoun, like *whoever*, when interrogative : as "*Whoever will ?*" i. e. *will anyone ?* *Who* was then nearly the same pronoun, in English, as *quisquis*, or *quisque*, in the Latin. It has been the opinion of late grammarians, that *that*, in some instances, has usurpt the place of *who*. But Mr. Webster has abundantly refuted this opinion. See preface to his dictionary.

[74] Declension of relative PRONOUNS.

Sing.

	Mas.	Fem.	Neu.
Nom.	Who,	Who,	Which,
Pos.	Whose,	Whose,	Whose,
Obj.	Whom,	Whom,	Which :

Plu.

	Mas.	Fem.	Neu.
Nom.	Who,	Who,	Which,
Pos.	Whose,	Whose,	Whose,
Obj.	Whom,	Whom,	Which.

Sing.

	Mas.	Fem.	Neu.
Nom.	That,	That,	That,
Pass.	—,	—,	—,
Obj.	That,	That,	That :

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Plu.

	<i>Mas.</i>	<i>Fem.</i>	<i>Neu.</i>
<i>Nom.</i>	That,	That,	That,
<i>Poss.</i>	—,	—,	—,
<i>Obj.</i>	That,	That,	That.

Sing.

	<i>Mas.</i>	<i>Fem.</i>	<i>Neu.</i>
<i>Nom.</i>	What,	What,	What,
<i>Poss.</i>	—,	—,	—,
<i>Obj.</i>	What,	What,	What:

Plu.

	<i>Mas.</i>	<i>Fem.</i>	<i>Neu.</i>
<i>Nom.</i>	What,	What,	What,
<i>Poss.</i>	—,	—,	—,
<i>Obj.</i>	What,	What,	What.

Sing.

	<i>Mas.</i>	<i>Fem.</i>	<i>Neu.</i>
<i>Nom.</i>	As,	As,	As,
<i>Poss.</i>	—,	—,	—,
<i>Obj.</i>	As,	As,	As:

Plu.

	<i>Mas.</i>	<i>Fem.</i>	<i>Neu.</i>
<i>Nom.</i>	As,	As,	As,
<i>Poss.</i>	—,	—,	—,
<i>Obj.</i>	As,	As,	As.

The masculine and feminine genders are indiscriminately of the first, second, or third person. The neuter gender is always of the third person. The relative is always of the same gender, number, and person as the antecedent. When things in the neuter gender are personified, they change their gender and become either masculine or feminine: See p. 49, 50.

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Who is always applied to persons : as "He is a friend, who is faithful in adversity."

Which is always applied to inanimate things : "The tree, which bears fruit."

That, being the same in all the genders, has been much mistaken, in use, by authors and grammarians. Its use, as a substitute for *who* and *which*, is generally inelegant, except as an emphatical term. And used in the objective case masculine, or feminine, for *whom*, when governed by a preposition, it leads to this great inelegance of composition, i. e. inducing the use of the preposition at the end of the sentence : as, "The greatest man, that I ever heard of." For it is uncouth, in expression to say, *of that I ever heard*. In such cases, *whom* should always be used : as, "The greatest man, of whom," &c. See p. 197, 8, 9, 229.

[75] *That* has been by some, considered as a kind of compound or abstract term, like *what*, including both the antecedent and relative. But its use, in that manner, was never elegant, and is not so used, by late writers.

That, in sentences like the following, has been taken uniformly to be a conjunction : as, "I know that my redeemer liveth." "See that thou speak not to Jacob." "Oh that my head were waters !" It appears to me to be a pronoun, in so abstract a sense, as to be a counter term to the subject matter. And no necessity is of making it a conjunction merely for connecting the sense, for, as a pronoun, it answers that purpose equally well. If we consider it to be a pronoun, it is an appositive term : as, I know that thing, "that my redeemer liveth." "See to that thing," "that thou speak not to Jacob." "Oh, i. e. I wish that thing, that my head were waters !" That virtue will be rewarded and vice punished, in the next state of existence, is a doctrine clearly taught in the bible. In this sentence, *that* appears to be the counter, or appositive term to doctrine. The above is suggested as my opinion ; others will act theirs. See ob. 6, p. 192.

What has been considered, by all grammarians, as a compound pronoun. This is untrue. For, like the other simple relatives, it is compounded, in the same manner, and is then a compound pronoun. The error is this : *what* is always an abstract term, including, in itself, both the relative and antecedent, which is perfectly distinct from a compound term. And it is not capable of use in any other manner. It is sometimes the nominative after a neuter verb, and the

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object of an active verb : as, "This is *what* I wanted," i. e. *the thing which*. It is sometimes the object of two active verbs : as, "May I not do *what* I will with my own?" It is sometimes the nominative after one neuter verb, and the nominative to another : as, "This is *what* was originally meant." It is sometimes the object of one verb, and the nominative to another : as, "I will do *what* is right." It is sometimes in the objective case after a preposition, and the nominative case to a verb : as, "For *what* is it intended." See p. 83.

As has been generally considered to have been originally a conjunction, which has latterly become corrupted into a pronoun. The truth is the reverse. *As* was originally a pronoun, which, in some instances, has been corrupted into a conjunction and adverb. See preface to Webster's dictionary. It is always a pronoun, except when used as a contrasting term. See p. 94, 271. In all phrases like these, it is a pronoun : as, "As appears, as follows, as is the case."

It is often the antecedent and relative : as, "You may take it *as* you like it." "You may call it *as*, [or what] you please.

Grammarians should be careful to distinguish when *as* is a pronoun and not.

In the following sentence *as* is a pronoun. In [76] the two first instances it is in the nominative case, and in the third in the objective case absolute before the infinitive mood : as, "The Roman calendar, *as* established by Romulus, and *as* corrected by Numa Pompilius, was a very imperfect division of the year, and introduced such confusion, *as* to require a thorough reform." See Rule 51, p. 271.

As, in sentences like the following, is a pronoun : as, "Washington, *as* a general, was great and brave," i. e. *who was a general*, &c. See ob. 1, p. 271.

As is sometimes used adverbially : as, "It looks *as if* it would rain.

The use of the relative in the possessive case, is often elegantly abbreviative : as, "The light of nature has taught us philosophy, whose end is to instruct," i. e. *the end of which*, &c.

INTERROGATIVES.

The relative pronouns are frequently used to ask questions, and are then called INTERROGATIVES : as, "Who is

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be?" "Which book?" "What doest thou?" In these questions, *who* agrees with *man* understood; *which*, with *book*; *what* with *thing* understood.

And here it will assist the learner to observe, that these pronouns, when interrogative, still remain relatives. When they are relatives simply, they refer to nouns antecedent, with which they are of the same number, person, and gender: but conform, or not, to the same case, as the circumstance requires. When they are Interrogatives, they are in the same case with the noun, as well as the same gender, number and person.

Whether is an interrogative pronoun. It is mentioned here, by itself, because it is never used as a relative.. It has always a discriminating reference to two only, and is tantamount to *which one*: as, "Whether of the apples shall I take?" i. e. *which one*.

This interrogative has fallen, almost entirely into disuse, by late writers. All grammarians advise to its restoration and use. And it is the most appropriate term we have, when, in the question, a choice is implied between two things. It is the only counter term, we have to either and neither: as, in the question whether of the apples shall I take? the consenting answer would be *either*, the negative, *neither*.

[77] We are greatly in want of concise and definite interrogative terms, and it seems wrong, that we should lose any of the few we have.

Which has almost entirely supplanted *whether* of late. But as *which* is equally applicable to the singular, and all numbers of plurality, it cannot be so definite, as *whether*, when two only is meant.

Some writers have classed the interrogative pronouns, as a distinct species of pronouns: but they seem too nearly related to the relatives, both in form and nature, to require such a division. When they are relatives, their subject is antecedent, definite and known; when interrogatives, consequent, indefinite and unknown, and is expected to transpire in the answer. And these observations sufficiently explain the difference between relative and interrogative pronouns. See p. 320.

Compound RELATIVES, and INTERROGATIVES.

The relatives are compounded, by adding the adverbs *so* and *ever*, and the pronoun *other*. They thus become much more emphatical and expressive.

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These additions to the relatives have much the same effect, on them, as *self* and *own* have on the other pronouns.

Sing.

	<i>Mas.</i>	<i>Fem.</i>	<i>Neu.</i>
<i>Nom.</i>	Whoever,	Whoever,	Whichever,
<i>Poss.</i>	Whosever,	Whosever,	Whosever,
<i>Obj.</i>	Whomever,	Whomever,	Whichever :

Plu.

	<i>Mas.</i>	<i>Fem.</i>	<i>Neu.</i>
<i>Nom.</i>	Whoever,	Whoever,	Whichever,
<i>Poss.</i>	Whosever,	Whosever,	Whosever,
<i>Obj.</i>	Whomever,	Whomever,	Whichever.

Sing.

	<i>Mas.</i>	<i>Fem.</i>	<i>Neu.</i>
<i>N.</i>	Whosoever,	Whosoever,	Whichsoever,
<i>P.</i>	Whossoever,	Whossoever,	Whossoever,
<i>O.</i>	Whomsoever,	Whomsoever,	Whichsoever :

Plu.

	<i>Mas.</i>	<i>Fem.</i>	<i>Neu.</i>
<i>N.</i>	Whosoever,	Whosoever,	Whichsoever,
<i>P.</i>	Whossoever,	Whossoever,	Whossoever,
<i>O.</i>	Whomsoever,	Whomsoever,	Whichsoever.

Whoso is sometimes used, tho' not often, and when used, is declined like *Whoever*.

Sing.

	<i>Mas.</i>	<i>Fem.</i>	<i>Neu.</i>
<i>N.</i>	Whatever,	Whatever,	Whatever,
<i>P.</i>	<u> </u> ,	<u> </u> ,	<u> </u> ,
<i>O.</i>	Whatever,	Whatever,	Whatever :

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Plu.

	<i>Mas.</i>	<i>Fem.</i>	<i>Neu.</i>
<i>N.</i>	Whatever,	Whatever,	Whatever,
<i>P.</i>	<u> </u> ,	<u> </u> ,	<u> </u> ,
<i>O.</i>	Whatever,	Whatever,	Whatever.

Sing.

	<i>Mas.</i>	<i>Fem.</i>	<i>Neu.</i>
<i>N.</i>	Whatsoever,	Whatsoever,	Whatsoever,
<i>P.</i>	<u> </u> ,	<u> </u> ,	<u> </u> ,
<i>O.</i>	Whatsoever,	Whatsoever,	Whatsoever:

Plu.

	<i>Mas.</i>	<i>Fem.</i>	<i>Neu.</i>
<i>N.</i>	Whatsoever,	Whatsoever,	Whatsoever,
<i>P.</i>	<u> </u> ,	<u> </u> ,	<u> </u> ,
<i>O.</i>	Whatsoever,	Whatsoever,	Whatsoever.

Sing.

	<i>Mas.</i>	<i>Fem.</i>	<i>Neu.</i>
<i>Nom.</i>	Whatothor,	Whatothor,	Whatothor,
<i>Poss.</i>	<u> </u> ,	<u> </u> ,	<u> </u> ,
<i>Obj.</i>	Whatothor,	Whatothor,	Whatothor:

Plu.

	<i>Mas.</i>	<i>Fem.</i>	<i>Neu.</i>
<i>Nom.</i>	Whatothor,	Whatothor,	Whatothor,
<i>Poss.</i>	<u> </u> ,	<u> </u> ,	<u> </u> ,
<i>Obj.</i>	Whatothor,	Whatothor,	Whatothor.

The scholar must particularly recollect that *what*, whether simple, or compound, when interrogative, has the possessive case in both numbers, and that *that* and *as* are never interrogatives.

Possessive pronouns relate entirely to property,

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or possession (*f*). They are the contraction of the possessive cases of the forgoing pronouns.

The possessive pronouns are nine: *my, our; thy, your; his, her, its, thine, and whose.*

	Sing.				Plu.		
	Mas.	Fem.	Neu.		Mas.	Fem.	Neu.
Nom.	My,	My,	My,		My,	My,	My,
Pos.	My,	My,	My,		My,	My,	My,
Obj.	My,	My,	My:		My,	My,	My.

All the other possessive pronouns are declined like *my*.

(*f*) And so do pronouns in the possessive case.

The possessive pronouns are so far in the nature of adjectives, that like adjectives they agree with nouns expressed: *Mine, ours; thine, yours, his, hers, its, and theirs,* together with the eight first named, have been considered as possessive pronouns. And the only explanation given respecting the two kinds, has been, that *mine, &c. are to be used, when the noun is understood: my, &c. when the noun is expressed.*

This only explained their use, not their nature.

The fact is that *my, &c.* are the possessive pronouns; *mine, &c.* the possessive case of the pronouns, which are perfectly distinct things. Because *possessive pronouns are of an adjective nature, and, like adjectives, always agree with a noun expressed: the possessive case of the pronouns is of a substantive nature and is always governed by a substantive understood.* [79]

It will be noticed that *his* and *its* are spelt the same, when possessive pronouns, as when pronouns in the possessive case. But this need never confuse the scholar, for it is easy to see whether they agree with nouns expressed; or represent one noun and are governed by another, which will always determine, to which class they belong.

When the pronoun in the possessive case is used the noun which governs it is always understood: [80], as, "John, this book is yours."

Compound possessive PRONOUNS.

The possessive pronouns are all compounded by adding the noun *own* to them.

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Sing.

	<i>Mas.</i>	<i>Fem.</i>	<i>Neu.</i>
<i>Nom.</i>	Myown,	Myown,	Myown,
<i>Poss.</i>	Myown,	Myown,	Myown,
<i>Obj.</i>	Myown,	Myown,	Myown:

Plu.

	<i>Mas.</i>	<i>Fem.</i>	<i>Neu.</i>
<i>Nom.</i>	Myown,	Myown,	Myown,
<i>Poss.</i>	Myown,	Myown,	Myown,
<i>Obj.</i>	Myown,	Myown,	Myown.

All the other possessive pronouns are compounded and declined in the same manner, as *myown*.

[81] § 5. *Of adjective PRONOUNS.*

The adjective pronouns are of a mixed nature, partaking of the nature of both the pronoun and adjective. They are *each, every, either, neither; this, that, what; some, one, any, all, such*, and other. These are divided into *Distributive, Demonstrative*, and *Indefinite*.

I. *DISTRIBUTIVE.*

The distributive pronouns are *each, every, either*, and *neither*.

Declension of the distributive PRONOUNS.

<i>Sing.</i>			<i>Plu.</i>
	<i>Mas.</i>	<i>Fem.</i>	<i>Neu.</i>
<i>Nom.</i>	Each,	Each,	Each,
<i>Poss.</i>	Each's,	Each's,	Each's,
<i>Obj.</i>	Each,	Each,	Each.
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All the other distributives are declined like *each*, and are confined entirely to the singular number.

Each relates to everyone of any number taken

separately: as, "You may have each of these books." "Each of the men was there."

Every relates to all the individuals of any collective numbers separately considered: as, "Every man provided for himself."

As a similarity of meaning is between *each* and *every*, it requires some attention to determine, which, on all occasions, is the proper one to be used. The distinction is this: *each* is altogether singular in idea, meaning *eachone* of any member separately considered; and *every*, besides being singular, and meaning everyone distributively, has also a collective sense, something in nature of a noun of multitude. *Every* was formerly used apart from its noun: but is now constantly annexed to it, except in legal proceedings: as, "All and every of them."

Either relates to one only of two, or more persons, or things, taken separately, and signifies the one or the other, or anyone, implying a choice, or election: as, "You may have *either* of the apples."

Neither is only the negative term of *either*: as, "You shall have *neither* of the apples."

Neither is compounded of *not* and *either*: as, in the foregoing example, "you shall have *neither* of the apples," i. e. "*you shall not have either*." [82]

Compound DISTRIBUTIVES.

The distributives are compounded, 1, by the addition of *one*: as, *Eachone*, *everyone*, *eitherone*, *neitherone*. 2, By the addition of *other*: as, *Eachother*, *everyother*, *eitherother*, *neitherother*.

The compound distributives are declined in the same manner as their simples.

We find that our best writers, thro' inattention, often associate plural verbs with the distributive pronouns. This is entirely wrong. For, in no case, can a distributive pronoun be of the plural number. To this, writers and speakers should pay a strict and scrupulous attention.

Demonstratives, or definites, are those which precisely point out and designate the particular person, or thing, to which they are applied. They are *this*, *that*, and *what*. (*g*)

(*g*) Some reckon *these* and *those* also ; but improperly, for they are only the plural numbers of *this* and *that*. See (*a*) p. 68.

Declension of DEMONSTRATIVES.

Sing.

	<i>Mas.</i>	<i>Fem.</i>	<i>Neu.</i>
<i>Nom.</i>	This,	This,	This,
<i>Poss.</i>	This,	This,	This,
<i>Obj.</i>	This,	This,	This :

Plu.

	<i>Mas.</i>	<i>Fem.</i>	<i>Neu.</i>
<i>Nom.</i>	These,	These,	These,
<i>Poss.</i>	These,	These,	These,
<i>Obj.</i>	These,	These,	These.

Sing.

	<i>Mas.</i>	<i>Fem.</i>	<i>Neu.</i>
<i>Nom.</i>	That,	That,	That,
<i>Poss.</i>	That,	That,	That,
<i>Obj.</i>	That,	That,	That :

Plu.

	<i>Mas.</i>	<i>Fem.</i>	<i>Neu.</i>
<i>Nom.</i>	Those,	Those,	Those,
<i>Poss.</i>	Those,	Those,	Those,
<i>Obj.</i>	Those,	Those,	Those.

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Sing.

	<i>Mas.</i>	<i>Fem.</i>	<i>Neu.</i>
<i>Nom.</i>	What,	What,	What,
<i>Poss.</i>	What,	What,	What,
<i>Obj.</i>	What,	What,	What :

Plu.

	<i>Mas.</i>	<i>Fem.</i>	<i>Neu.</i>
<i>Nom.</i>	What,	What,	What,
<i>Poss.</i>	What,	What,	What,
<i>Obj.</i>	What,	What,	What.

What and *that*, as demonstrative pronouns, have [84]
all the cases, in both numbers.

This and *that*, are corresponding pronouns. *This* designates a person, or thing, nearest to us ; *that*, a person or thing at a greater distance : as, "*This* man is more intelligent than *that*." See ob. 14, p. 261. And this appears to be the principal distinction between them. They are often used as substitutes for preceding nouns, and contribute much to the concisness and elegance of expression : as, "*Wealth* and *Poverty* are both temptations ; *that* tends to excite pride ; *this*, discontent. And when thus used, *that* is the substitute for the first, and *this* for the second noun. Rule 22, p. 39.

Demonstratives are always used to render the sense emphatical as well as to ascertain particularly what is meant, and have a great affinity to the definite article. See p. 42. And to heighten this kind of expression, they are often associated with the article : as, "*This* is the man." "*That* is the house." See p. 356. *Former* and *latter*, tho' adjectives, are often used in lieu of *this*, and *that* : as, "It was well, that Fabius continued in the command with Minucius : the *former's* phlegm was a check to the *latter's* vivacity." See ob. 15, 204.

What, as a demonstrative pronoun has something of the exclamatory nature, which is however mixed more with admiration, than wonder or surprise : as, "What beautiful fields those are." "What a wretch I am."

Compound DEMONSTRATIVES.

Demonstratives are compounded, 1, By the ad-

dition of *one* : as, *This one, that one* ; 2, By the addition of *other* : *This other, that other* ; 3, By the addition of *ever* : as, *Whatever*.

The compound demonstratives are declined like the simples.

[85]

III. INDEFINITES.

The indefinites are those, which express their subjects in an indefinite, or general manner. They are *Some, one, any, all, such*, and other.

Declension of INDEFINITES.

Sing.

	<i>Mas.</i>	<i>Fem.</i>	<i>Neu.</i>
<i>Nom.</i>	<i>Some,</i>	<i>Some,</i>	<i>Some,</i>
<i>Poss.</i>	<i>Some,</i>	<i>Some,</i>	<i>Some,</i>
<i>Obj.</i>	<i>Some,</i>	<i>Some,</i>	<i>Some :</i>

Plu.

	<i>Mas.</i>	<i>Fem.</i>	<i>Neu.</i>
<i>Nom.</i>	<i>Some,</i>	<i>Some,</i>	<i>Some,</i>
<i>Poss.</i>	<i>Some,</i>	<i>Some,</i>	<i>Some,</i>
<i>Obj.</i>	<i>Some,</i>	<i>Some,</i>	<i>Some.</i>

Any, all, and such are declined like *some*.

Sing.

	<i>Mas.</i>	<i>Fem.</i>	<i>Neu.</i>
<i>Nom.</i>	<i>One,</i>	<i>One,</i>	<i>One,</i>
<i>Poss.</i>	<i>One's,</i>	<i>One's,</i>	<i>One's,</i>
<i>Obj.</i>	<i>One,</i>	<i>One,</i>	<i>One :</i>

Plu.

	<i>Mas.</i>	<i>Fem.</i>	<i>Neu.</i>
<i>Nom.</i>	<i>Ones,</i>	<i>Ones,</i>	<i>Ones,</i>
<i>Poss.</i>	<i>Ones',</i>	<i>Ones',</i>	<i>Ones',</i>
<i>Obj.</i>	<i>Ones,</i>	<i>Ones,</i>	<i>Ones.</i>

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Other is declined like *one*. But the scholar must recollect that *other*, in the plural, only makes *others*, when the noun is understood, and when the noun is expressed it is *other*, in all casés. And this change takes place after the same manner, as the possessive pronouns change to pronouns, in the possessive case. See p. 78, 9.

The following phrases may serve to exemplify the indefinite pronouns : “ *Some* of you are wise ; *others* industrious ; *all* were present ; *any* of them will do ; *one* ought to know himself ; such were *some* of you.

Compound INDEFINITES.

The indefinite pronouns are compounded ; 1, By prefixing *any* : as, *Anyone*, *anysuch*, *anyother*, or *another*. 2, By prefixing *one* : as, *Onsuch*, *onother*. 3, By subjoining *one* : as, *Somone*, *anyone*. 4, By subjoining *other* : as, *Somother*, *anyother*, *suchother*. 5, By subjoining *any* and *one* : as, *such-anone*. 6, By subjoining *other* and *one* : as, *Anotherone*, *suchotherone*, *somotherone*. 7, By subjoining *any*, *other* and *one* : as, *Suchanotherone*.

These compounds are declined like their simples.

The forgoing distribution of the pronouns is as minute as can consistently be made in an elementary work, tho' it defines not exactly the different meaning of each.

Such are the association and relation of terms, [86] and the similarity, in meaning, of the different classés, and the diversity, in meaning, of the same classés, that much must be left to the discretion of the writer and the reader ; the speaker and the hearer. And when the grammarian has gone sofar, as to distinguish the *genera* of the language, and to divide them into their proper *species*, he has gone as far, as is proper. The *subtler* and *nicer* distinctions are better left to the inquiry and sagacity of the scholar. It being impossible to explain the nicity of distinction between terms, in their various relations, an attempt would obscure, rather than elucidate a grammatical system.

All the pronouns, except the personal and relative, may be considered, in a general view, as definitive, because they, in some measure define, or ascertain the extent of the term, to which they are applied. But as each does this more, or less distinctly, or in a manner peculiar to itself, a classification according to the leading distinctions, which custom and use have established among them, appears suitable to

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the nature of things, and necessary to the understanding of the learner

[87] It has been the opinion of respectable grammarians, that the adjective pronouns are only pronouns, when used separately from their nouns; and when associated with their nouns, adjectives. Because when associated they rather ascertain, than supply the place of the noun: as, John, "give me *that*." "*This* is John's." The above distinction would make them pronouns, in the two examples. In the following, they would be adjectives: as "*This* book is instructive, *that* book is not." "*Some* boys learn, *other* boys play."

Others deny that they are ever pronouns; because the genuine pronoun stands alone, without the aid of the noun.

But the generality of grammarians, especially late writers, agree that they are pronouns. And the foregoing classification is made according to the received opinions of such writers. And it is always easier for students to remember the names of a few terms, than to be perplexed with a variety of species under one term, which they can neither separate nor explain, tho' they can discover their incongruity. See p. 99.

[88]

CHAPTER. V.

Of ADJECTIVES.

§ 1. Of the Nature and Use of Adjectives.

Adjectives are words added to substantives to express their qualities and circumstances: as, "A good man, a virtuous action, a fine picture."

Adjectives, in English vary not their terminations on account of *gender*, *number*, or *case*. They are used in all the *genders*, *numbers*, *cases* and *persons*.

Declension of ADJECTIVES.

Sing.

	<i>Mas.</i>	<i>Fem.</i>	<i>Neu.</i>
<i>Nom.</i>	Good,	Good,	Good,
<i>Poss.</i>	Good,	Good,	Good,
<i>Obj.</i>	Good,	Good,	Good :

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Plu.

	<i>Mas.</i>	<i>Fem.</i>	<i>Neu.</i>
<i>Nom.</i>	Good,	Good,	Good,
<i>Poss.</i>	Good,	Good,	Good,
<i>Obj.</i>	Good,	Good,	Good.

All the adjectives are declined like *good*.

§ 2. Of the Comparison of ADJECTIVES.

Adjectives vary their terminations in the different degrees of comparison. They have three degrees of comparison : *the positive, comparative, and superlative.* (*h*)

(*h*) Some deny the positive degree, and call it only a state, or condition, destitute of any comparative idea. Others say, that comparison is implied even in the positive state, tho' not expressed : as, When we say, "a tall man," we mean a *man tall* compared with other men. The latter seems to be the better, and is generally the received opinion.

The positive degree expresses the simple state or quality of a noun : as, "A [89]
good man." "A swift horse."

The comparative degree increases or lessens the quality, or circumstance of the positive degree, and is formed by the addition of *r*, or *er*, to the positive degree : as, "A stronger man, a wiser man."

The superlative degree represents quality or circumstance of a noun, in its greatest or least condition. It is formed by the addition of *st*, or *est*, to the positive state : as, "The smallest man, the wisest man." See ob. 9, p. 203.

Comparison of the regular ADJECTIVES. (*i*)

<i>Pos.</i>	<i>Com.</i>	<i>Sup.</i>
Long,	Longer,	Longest.

All the regular adjectives are compared, in this manner.

(*i*) By regular adjectives, we mean those, which conform to the above rules and forms. All others are irregular.

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[90] Adjectives of more than one syllable
are often compared by the help of *more*
and *most* : as,

<i>Pos.</i>	<i>Com.</i>	<i>Sup.</i>
Elegant,	More Elegant,	Most Elegant.

This rule is not absolute ; for many writers compare most of their adjectives according to the rules in p. 89, without regard to the quantity of syllables, which renders their language much more neat and nervous. This is the old pure form of comparison, and ought not to be departed from, except for variety, and poetic measure. We will for curiosity compare a few.

<i>Pos.</i>	<i>Com.</i>	<i>Sup.</i>
Holy	Holier,	Holiest.
Honorable,	Honorabler,	Honorablest.
Honest,	Honester,	Honestest.
Benevolent,	Benevolenter,	Benevolentest.
Facetious,	Facetiouser,	Facetiousest.
Adventitious,	Adventitiouser,	Adventitiousest.

(a)

(a) This is the old pure form of the comparison of the adjectives, and the only reason that it ever went out of fashion is the bad taste, which has prevailed of late, of omitting the accent on the last syllable, which renders the sound feeble and diminutive, and the utterance difficult. All words of three syllables, having the accent on the first syllable should have the half accent on the last ; and words of more than three syllables should always have the whole or half accent on the last syllable, or last but one. This would at once, restore strength to the expression and harmony to the sound, and would be so much eleganter, in expression, and neater in form, that no one would wish for the change.

[91] § 3. Of Irregular ADJECTIVES.

The caprice of custom, more or less, in all languages, gets the better of analogy, and renders some words irregular. This has happened to some of our adjectives.

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<i>Pos.</i>	<i>Com.</i>	<i>Sup.</i>
Good,	Better,	Best.
Much, many,	More,	Most.
Fore,	Former,	First.
Bad, ill, evil,	Worse, worser, (<i>j</i>)	Worst.
Late,	Later, latter,	Latest, last.
Nether, (<i>k</i>)	Upper,	Utter.
Little,	Less, lesser, (<i>j</i>)	Least.

The principal cause of irregularity, in the adjectives, is, that they change their orthography, for most of them observe the regular terminations.

(*j*) Some have supposed *worser* and *lesser* to be double comparatives, and corruptions. The truth is, that they are the old pure forms, which have been contracted into *worse* and *less*. See preface to Webster's Dict.

(*k*) This adjective is also formed by the addition of *most* in all the degrees : as, *Nethermost*, *uttermost*, *utmost*.

§ 4. Of Defective ADJECTIVES.

Defective adjectives are such, as want some of the degrees of comparison.

<i>Pos.</i>	<i>Com.</i>	<i>Sup.</i>
_____	Under,	_____
_____	_____	Undermost.
_____	_____	Formost.
Linen,	_____	_____
Woollen,	_____	_____
_____	Superior,	_____
_____	Inferior,	_____
Equal,	_____	_____
All,	_____	_____

All material things, used as adjectives, have only the positive degree.

The noun is often elegantly omitted, when the adjective is used in nature of a noun : as, " Providence rewards the good, and punishés the bad." See p. 172. ob. 8. [92]

It has been holden, that, when two substantives are associated, the former becomes an adjective : as, *Sea-fish*, *wine-vessel*, *corn-field*, &c. But the better opinion is that they

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should be compounded into one word. A *sea-fish*, *wine-veal*, *corn-field*, &c. See Rule 15, p. 38, p. 72, p. 171, ob. 13.

Adjectives used in counting are called numeral : as, *One*, *two*, *three*, &c. Those used in numbering are called ordinal : as, *First*, *second*, *third*, &c.

All the adjectives in the three degrees of comparison whether regular, irregular, or defective, are declined like *good*, thro' all the *numbers*, *cases*, and *genders*.

[93] Besides the degrees of comparison, we have several ways of modifying, enlarging, and restraining the comparative sense of words, which are, in some measure peculiar to our language.

1. By adding the termination, *ish*, to the positive state, which reduces the comparative sense of the term below the positive degree : as “ *Whitish*, i. e. *in some measure white*, or *partly white*.

2. By associating *rather*, with its corresponding term, *than*, in the positive degree : as, “ He is *rather* tall, *than* otherwise. (1)

3. By associating *rather*, with its corresponding term, *than*, with the comparative degree : as, “ John is *rather* taller *than* James.” (1)

(1) *Rather* and *than* are always corresponding terms, in all such cases. *Rather*, in vulgar phrase, is often improperly associated with the superlative degree : as, “ John is *rather* the best [better] boy.” So people often say, “ This is the best way,” &c. But the use of the superlative degree is, in all cases wrong, when two things only are compared. See p. 203, 4.

4. The adverb *far* associated with the comparative degree heightens the comparison : as, “ This is *far* better than that.” “ A *far* more exceeding and eternal weight of glory.”

5. The adverb, *by far*, associated with the comparative and superlative degrees, is very emphatical and very much enlarges the comparative sense : as, “ Cicero was *by far* eloquenter, than Cato.” “ Epaminondas was *by far* the most accomplished of the Thebans.”

[94] 6. We have another elegant method of varying, enlarging, restraining and qualifying the comparative sense of adjectives, by associating adverbs with them : as, “ Extremely fine weather.” “ And all *very* good.” This kind of phrase always happens, in the positive degree, and goes to show the excellence, or perfection

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of that degree. Some suppose this form makes the superlative degree. But other adverbs have the same effect : as *exceedingly fine*, *excellently well*, &c. And we should be very cautious of going out of the strict grammatical forms, in making superlatives, for if we lug all adjectives into the superlative, which are associated with adverbs ending in *ly*, highly expressive of quality, we shall, in a little while, have all our adjectives, which are thus associated, in the superlative degree. It is with adjectives as with adverbs, some have a stronger, some a weaker expression of quality. But because different words vary in extent of meaning, or strength of expression, is no reason that terms on that account should be varied in their definitions, especially as language from these sources derives all its grace, force, and excellence. And I can see no reason for supposing such forms in the superlative degree.

7. By associating the adverb *agreatdeal* with the comparative and superlative degrees : as, "Snow is *agreatdeal* whiter than paper." "John is *agreatdeal* the best boy."

8. By associating *much* with the comparative and superlative degrees : as "This apple is *much* better, than that." "Peter is *much* the best boy." See ob. 13, p. 204.

9. By associating *verymuch* with participles, which have the nature of adjectives, in the positive degree : as, "She is *verymuch* beloved."

10. *Than* is always associated with the comparative degree when used : as, "Gold is better than silver." See ob. 10, 11, p. 203.

11. By associating *as*, with the positive degree, we mean a strict equality : as, "John is *as* tall as James." "Paper-money answers the same purpose, as silver." We often find that *as* precedes and succeeds an adjective and adverb.

In such cases they are corresponding adverbs, the first qualifying the preceeding verb and the second, the succeeding verb. Some call them, in such cases, connective adverbs. And whether they are called corresponding, or connective, is immaterial. But when an adverb intervenes, they seem all to consolidate into one word, and it would certainly be a neatness so to write them : as, "I will, praise him *aslongas* [i. e. while] I shall live." "I will come *asoonas* [i. e. when] I can." See R. 15, p. 38.

12. The adverb *again* is often taken into the association with *as*, and just doubles the signification of the adjective,

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asto quality, or quantity : as, " This apple is *as* big again, *as* that." " I can do it *as soon* again *as* you."

13. By associating *too*, with the positive, we imply the comparative : as, " He is *too* careless an author," i. e. *more careless than he ought to be*.

Qualities, which come under the idea of attributes, and unmeasured quantities, can never be defined exactly, nor the gradation of comparison exactly ascertained. And if it could, would so burthen language with terms, *as* to introduce a greater inconvenience, than it would remedy. But as they are, they are sufficiently certain for common use. See p. 3, 30.

But in measured quantities, the subject being certain, the comparison is also : as, " A foot is twelve times *as* long, *as* an inch."

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CHAPTER VI.

Of VERBS.

§ 1. Of the Nature and Names of the Verbs.

A verb is a word which signifies action, passion, or being.

FIRST.

They are divided primarily, into *regular*, *irregular*, and defective.

I. All the verbs, which make the imperfect tense and the perfect participle active, by adding *d*, or *ed* to the radical verb, are esteemed regular : as,

<i>Pres.</i>	<i>Imp.</i>	<i>Per. part.</i>
Love,	Loved,	Loved.
Lift,	Lifted,	Lifted.

This termination is sometimes contracted into *t*, but this makes not the verb irregular : as, *Sleep, left, slept*. Some esteem all verbs regular, which have the imperfect tense and the participle alike : as, *Catch, caught, caught*. But this opinion has not been adopted, by our best grammarwriters.

II. All verbs, which form not the imperfect tense

and perfect participle active, in *d*, or *ed*, or its contraction *t*, are irregular. - They are of three sorts.

1. Those having the present tense, the imperfect tense, and the participle active alike : as,

<i>Pres.</i>	<i>Imp.</i>	<i>Per. part.</i>
Cost,	Cost,	Cost.
Put,	Put,	Put.

2. Those, having the imperfect tense and participle alike, but different from the radical term.

<i>Pres.</i>	<i>Imp.</i>	<i>Per. part.</i>
Abide,	Abode,	Abode.
Sell,	Sold,	Sold.

3. Those having the radical term, the imperfect tense, and participles all different : as,

<i>Pres.</i>	<i>Imp.</i>	<i>Per. part.</i>
Arise,	Arose,	Arisen.
Am,	Was,	Been.

Some become irregular by contraction : as, *Feed, fed, fed.* Others by changing the vowel, and adding *en* : as, *Fall, fell, fallen.* Others by changing the diphthong, and changing other consonants into *ght*. See catalogue of the irregular verbs, p. 141.

That inflection of the verb, which determines it to be regular, or irregular, is called its *formation* ; and *that* which carries it thro' the moods and tenses, its *conjugation*.

III. Defective verbs are those, which want some of the voices, moods, tenses, numbers, or persons. They are *personal*, *first personal*, and *third personal*.

1. The personal are those, which want some of the voices, moods, and tenses ; but have the different numbers and persons : as,

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ACTIVE VOICE.

Indicative Mood.

Pres. and imp. Tenses.

Sing.

1.	2.	3.
I ought,	Thou oughtest,	He ought :

Plu.

1.	2.	3.
We ought,	Ye, or you ought,	They ought.

Plup. per. Tenses.

Sing.

1.	2.	3.
I had ought,	Thou hadst ought,	He had ought :

Plu.

1.	2.
We had ought,	Ye, or you had ought,
3.	
They had ought.	

Subjunctive Mood.

Pres. and imp. Tenses.

Sing.

1.	2.	3.
If I ought,	If thou ought,	If he ought :

Plu.

1.	2.	3.
If we ought,	If ye, or you ought,	If they ought.

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Pluperfect Tense.

Sing.

^{1.} If I had ought, ^{2.} If thou hadst ought, ^{3.} If he had ought:

Plu.

^{1.} If we had ought, ^{2.} If ye, or you had ought,
^{3.} If they had ought.

Indicative Mood.

Present Tense.

Sing.

^{1.} I weet, wit, or wot, ^{2.} _____,
^{3.} He weeteth, witteth, or wotteth:

Plu.

^{1.} _____, ^{2.} Weet, wit, or wot ye?
^{3.} They weet, wit, or wot.

Imperfect Tense.

Sing.

^{1.} I wot, ^{2.} _____, ^{3.} He wot:

Plu.

^{1.} _____, ^{2.} Wot ye? ^{3.} They wot.

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Indicative Mood.

Present Tense.

Sing.

1. I wis,	2. _____ ,	3. He wis :
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Plu.

_____ ,	Wis ye ?	They wis :
---------	----------	------------

Imperfect Tense.

Sing.

1. I wist,	2. _____ ,	3. He wist :
---------------	---------------	-----------------

Plu.

1. _____ ,	2. Wist ye ?	3. They wist.
---------------	-----------------	------------------

Indicative Mood.

Imperfect Tense.

Sing.

1. I nist,	2. _____ ,	3. He nist :
---------------	---------------	-----------------

Plu.

_____ ,	Nist ye ?	They nist.
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Indicative Mood.

Perfect Tense.

Sing.

1. Quoth I,	2. _____ ,	3. Quoth he. (m)
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(*m*) This verb always precedes the nominative case, tho' not interrogative. And tho' wanting in the second person more properly belongs here, than to either of the two following subdivisions. Tho' some of the others are wanting in some of the persons ; yet all the persons are found, within the two numbers, in each tense.

2. The first personal verbs are those, which are used in the first person only.

ACTIVE VOICE.

Indicative Mood.

Present Tense.

Sing.

1.	2.	3.
Prithee, (<i>n</i>)	_____ ,	_____ ,
I trow,	_____ ,	_____ :

Plu.

1.	2.	3.
_____ ,	_____ ,	_____ ,
_____ ,	_____ ,	_____ .

(*n*) That is, I pray thee. These appear to be all the first personal verbs, in our language.

3. The third personal verbs are those, which are used in the third person only (*o*). They are *pure* and *impure*.

(*o*) That most of our verbs are otherwise used, i. e. in all the persons, is no objection to this definition : for as third-personals, they are only used in the third person singular.

1. The pure have nōother form. Of this kind we have two only.

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ACTIVE VOICE.

Indicative Mood.

Present Tense.

Sing.

1.	2.	3.
_____ ,	_____ ,	Methinks. (<i>p</i>)
_____ ,	_____ ,	It behoves.

Imperfect Tense.

Sing.

_____ ,	_____ ,	Methought.
_____ ,	_____ ,	It behaved.

(*p*) Dr. Lowth says this is of Saxon origin. But the English etymology of it appears very natural : viz. *my mind thinks*. Then by dropping the intermediate *mind*, and changing *y* into *e*, in the initial *my*, we get the term, *methinks*.

2. The impure third personals are those, which are occasionally so used ; but are also used in all the other persons, as personal verbs. All our verbs have this versatility of character, and when so used have no other nominative, in any case but *it*. And *it*, when the nominative to a third personal verb is equally applicable to all the genders. And the scholar must notice that verbs in the *third person* and *third personal* verbs are distinctly different. And the distinction is this : the *third personals* are confined entirely to the neuter gender ; but verbs, in the *third person* are not : As, "It is hot," i. e. *the weather*. "It is he," i. e. *the person*. "It pleases me," i. e. *the thing*. "It becomes her," i. e. *the gown*. "It behoves him, it thunders, it rains, it lightens, it freezès, it snows," &c.

Nöone will suppose this an idle distinction, when he has looked far enough into the nature of it to perceive, that many of the verbs, which would otherwise be neuter, on becoming third personals, have the force of active verbs, and take the objective case after them. See p. 232, 3, 9.

Becomes was probably, atfirst, a pure third personal verb ; but is not now.

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All the auxiliaries, except *am*, *have*, *do*, and *will*, are so defective, that it is hard to say to what class they belong. For of themselves they express ideas but imperfectly. And tho' they seem to indicate, when alone, to what mood and tense of the principal verb they belong ; I shall leave to others to ascertain whether they, of their own authority, take any particular mood, or tense. But that their use, with the principal verb, may not be misunderstood, it will be necessary, in another view of the verbs, to give a scale of them all at large, after the manner in which they are combined with the principal verbs. See p. 114, and on.

The scholar will notice that the pure third personals seem to be confined to the present and imperfect tenses ; and that the impure third personals are used in all the tenses.

SECOND.

Verbs, as to the manner, in which they express action, passion, or being, are divided into *active*, *passive*, *middle* and *neuter*.

1. An active verb has an agent acting and an object affected by the action : as, " John loves study." See p. 240.

2. A passive verb expresses passion, or the receiving of an action ; and implies an object acted upon and an agent, by which it is acted upon : as, " Eliza is loved by Seth."

3. A middle verb is active or neuter in signification, and is formed by combining the auxiliary with the present participle active : as, " Seth is loving Eliza."

4. A neuter verb simply expresses being, or existence, and is always contained under the active, or middle form : as, " I am, Thou sittest, he is sitting."

These, as to government, are all active or neuter, i. e. they take, or take not an objective after them. See p. 97. Some call them transitive and intransitive. Some writers have ranked all the verbs under these two heads ; holding

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the verbal parts of the passive and middle verbs to be the verbs, and the participial parts to be participles. This system was attended with so many difficulties, that it is altogether exploded.

[97] Some perplexity frequently arises in the minds of students, because some verbs, expressing a high degree of action, are called neuter, and others, express little or no action are called active.

The answer to all such queries is, *that what is meant by an active verb, in grammar, is one, that has an objective after it, which it governs : and by a neuter verb, one which has no object after it.* See p. 234, 5, 240.

The verbs, in forming their inflections in the moods and tenses, have three voices : the *active*, *passive*, and *middle*. See those verbs.

I have introduced the voices into the English, because it is conformable to the custom of language generally to have voices, i. e. different ways of calling, or framing the verb. So we see, that the term *voice*, applied to grammar, has two definitions : 1, the different significations of the verb : and 2, the different manner of inflecting it. And it will be recollected, that grammar forms not the language ; but language, as established by custom and use, forms the grammar. And it has appeared to me impossible to manage the verbs, according to the idiom of the language, without these three. For the middle verb is no more the active nor passive verb of our language, than the deponent verb is the active or passive verb of the Latin language.

[98] Should the middle voice, [i. e. verb] appear to anyone, as a novelty, by paying proper attention to the distinction, he will be convinced of the propriety of its use. For he will perceive that it is formed, in the same manner, as the passive voice, by using the present in stead of the perfect participle active. If the middle voice, be denied, this form ought to be flung into the passive voice, and be called a deponent verb : i. e. of passive form but active signification. The deponent verb of the Latin language would then come nearest to it of any ; but that would not reach the case. For that verb is the exact form of the passive verb, in that language, with an active, or neuter signification ; whereas the middle verb, in our language, is not the exact, but partial form of the passive verb, with an active

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of neuter signification. I have therefore, proposed the middle voice, as a distinct form and name of this inflection of the verb, because the name corresponds with its nature and use, being a medium between the active and passive. Should anyone have an invincible attachment to the old system of the verbs, he need be put to noöther inconvenience, than to consider the active and middle verbs, as formerly, the same.

The scholar will notice, that the active verb seems to relate to the habit and manner of the agent with a general relation to time ; the middle, to the immediate act or employment of the agent. (*g*)

(*g*) Some call this the indefinite tense of the verb. But that is perfectly erroneous ; for that would make every tense in Grammar indefinite. Besides, this distinction of the verbs into active, passive and middle, regards not their tensés ; but their inflection, and signification.

And the active and middle verbs are specifically different in this : the active verb expressés action only : as, *I love* ; the middle verb expressés the existence of the agent aswell as the act : as, *I am loving*. So does the *passive* verb : as, *I am loved*. And herin it partakes of both the active and passive verbs.

The forgoing classification of the verbs must be more intelligible to the scholar, than the old, for all [99] logicians agree, that it is better to introduce new terms, into didactic works, than to load old ones with diverse definitions, whereby their meaning becomes obscure, and their use, ofcourse, attended with many difficulties. See p. 87.

THIRD.

Verbs, asto their character and the ideas they express, are again divided into *principal* and *auxiliary*. The *principal* verb conveys the idea of the action, and the *auxiliary*, the modification of the action, asto time. See their conjugations. They are those, by the help of which the principal verbs form most of their inflections, in conjugation. They are *am, have, do, will, may, must, can, shall*, with their several variations in the moods and tensés. (*r*)

(*r*) Some writers reckon all their variations in the moods and tensés ; but that is incorrect. See (*a*) p. 68, (*e*) p. 73.

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[100] *Be* is reckoned by most if not all writers, as a helping verb. I know not why it is, for it is only the subjunctive mood of *am*, and all the other variations of this verb may be reckoned among the auxiliaries aswellas this. Nor do I know why *am* is called the verb *to be*. For it is a fundamental principle of the verbs, that the first person singular of the indicative mood is the radical term, and not the infinitive, which is the last mood of the verb, informing its inflections. If the infinitive is the radical term of the verb, there is the proper place to begin the formation and inflection of the verb, whence to derive the participles. (s) Take the verb *am*, and I submit to anyone, setting aside the consistency, or inconsistency of the form of expression, whether it be possible, for me, speaking of myself, to apply the form of the infinitive to myself, till I have first ascertained my actual existence, by the actual, or presupposed use of *am*. After that, the different forms of the verb maybe applied according as my circumstances may require. For the use of a verb in any mood, or tense presupposes all the precedent forms. This is either an error, which ought to be corrected, or a paradox, which needs explanation. I shall, therefore, for the reasons given, invariably hold, that the first person singular of the indicative mood is the radical term, and that the pronoun *I* ought to be associated with the verb, in stead of the preposition *to*, in naming the radical term of any verb, until I shall see some further explanation of the subject.

	Pres.	Imp.	Past.
(s) <i>Am</i> ,	<i>To be,</i>	<i>Was,</i>	<i>Been.</i>
	<i>To go,</i>	<i>Went,</i>	<i>Gone, &c.</i> See p. 246.

And the great reason, that this error has become so common is, that all our dictionarywriters, have used the preposition *to*, in stead of the pronoun *I* to distinguish the verb from the noun. So they say the noun *love* and the verb *to love*, when they ought to say the verb *I love*.

[101] Verbs, in forming their inflections, have moods, tenses, numbers, and persons.

§ 2. Of MOODS.

Mood, or mode, is the peculiar inflection of the

verb, showing the manner, in which the action, being, or passion is represented.

The nature and use of the moods may be more fully intelligible to the scholar, by observing, that they are the different changes the verb undergoes, in signifying the various intentions of the mind, and the various modifications and circumstances of actions. See conjugation of the verbs.

The moods are five in number: the *Indicative*, *Imperative*, *Potential*, *Subjunctive*, and *Infinitive*.

1. The *Indicative* affirms or asks a question: as, "He loves." "Who did this?" [102]

2. The *Imperative* commands a second person to do an act: as, "Go thou, come thou."

Some reckon, that the ideas of exhorting and permitting come within this mood. But it will be seen, by turning to the potential mood, in the conjugation of the verbs, that all these offices are there performed.

Some admit the use of *do* and *let*, in the imperative, and others deny their use in this mood. It would be well if all could agree in this point.

It is true, that the most fervent intreaty, and submissive supplication, as well as the most earnest invitation, are used in this mood, and militate not against the single definition of it, as above given: as, "Turn thou us, O Lord, and we shall be turned." "Give us this day our daily bread." "Come ye blessed of my father." But all such expressions, however intreative, supplicative, or invitive, have all their imperative form, energy and character.

Do is unquestionably a helping verb in the imperative; for it admits the use of the nominative with the principal verb, when used. It also adds a double character to the verb, namely, that of an intreaty mixed with the command, and should never be used, in the imperative, except when this double character of the verb is proper and elegant: as, "Do thou come." "Do thou help me," &c. [103]

But, as to *let*, as an auxiliary verb, the error appears to be so gross and absurd, that it will be proper to examine a little into the nature of the case, and see if it has any claim at all to the class of auxiliary verbs. For it never admits

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the use of the nominative case with the principal verb, when used, as an auxiliary, in the imperative mood ; but puts the principal verb in the infinitive mood, after the objective case, which it governs. This of necessity makes both verbs principal ; the *one* governing the objective case, and the *other* the infinitive mood after the same objective case : as, " Let me go [*to go*]."

The great cause of this error, in considering *let* to be an imperative auxiliary undoubtedly is, that *let*, like many other verbs, takes the infinitive after it, without the sign *to* : as, " Let me go," i. e. *to go*. " See him run," i. e. *to run*. " Make him do it," i. e. *to do it*, &c. See ob. 3, p. 246. And in all cases, wherein *let* has been supposed to be an imperative auxiliary, it cannot escape the notice of the most superficial grammarian, that *let* agrees with the pronoun of the second person, but the other verb does not. This, of itself, is a conclusive argument against the use of *let*, as an auxiliary ; for it is a palpable absurdity to say that *let* can be the auxiliary to a principal verb, when that verb agrees not with the same nominative case.

And the imperative mood may be divided very properly into two kinds : *intrinsic* and *extrinsic*. That is *intrinsic*, when the command and the act are both contained in the same word : as, *go thou* : *extrinsic*, when one word contains the command and another expresses the act to be performed : as, *let me go*. For when we give an intrinsic command, we command a second person to do an act ; and when we give an extrinsic command, we command a second person to permit a first or third person to do an act. So we see in all such cases that *let* expresses the command, and the other verb the action. This is not the case with *do*, which is really an auxiliary, expressing no command ; but is associated with the verb, for persuasion and emphasis mixed with the command, and relates only to the second person, and an intrinsic command. If *let* be an imperative auxiliary merely because it takes the infinitive after it without the sign *to*, then all the other verbs of that character are equally so. For this no one has ever contended. See ob. 4, p. 246. The plain fact, in all such phrases, is, that they are solvable by the infinitive mood, and in no other way.

And we have forms of expression as imperative as language can make, which were never tho't to be in the imperative : as, " Thou shalt go, thou shalt not go," &c. See p. 122.

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And we have one fundamental rule, by which to solve all grammatical questions, viz. : *That when any question can be solved, in any particular manner, according to the idiom of the language, and in no other way, without violating some known principle, that way is always to be considered right.*

Then as all these forms are solvable, by the infinitive, as aboveshown, and in no other manner, according to the grammatical principles of our language, we are bound to consider this the only grammatical solution.

The use of a few verbs, in this particular manner, is not from any intrinsic quality, which entitles them thereto ; but custom has so authorized. And how soon, or how far, this custom will be extended, we know not. But we should be careful not to establish a principle, by which, all the verbs in the language will necessarily fall into the imperative.

Another source of this error appears to be a disposition to ape the Latin language. That, from a peculiar inflection of the verbs, in the imperative, has a form, which, in translating, for want of a correspondent form in ours, we are obliged to phrase, by the use of *let*, when an extrinsic command is made. But we should remember, that the idioms of the two languages are different, and that it is equally incorrect to endeavor to warp them together, in this, as in any other thing, wherein they differ.

Some prefer the use of *let* because it is an *easier* method of parsing. So some prefer taking things without leave, because it is an *easier* way of acquiring property, than by honest industry. And *the one* is just as correct in morality, as *the other* is in grammar.

3. The *Potential Mood* expresses *liberty, power, duty, possibility, will, inclination, or obligation* of doing an action : as, " I may go, I can go," &c. See the conjugations.

4. The *Subjunctive Mood* expresses *doubt, condition, or supposition*, in doing an action : as, " If I go." " See that thou speak not to Jacob." " Were he virtuous," i. e. *if he were*, &c.

It may have a conjunction associated with it, expressive of doubt, condition, or supposition, expressed, or understood : or it may have no conjunction at all ; for it is the ex-

pression of the verb, not the use, nor nonuse of the conjunction, that determines to what mood the verb belongs.

[104] 5. The *Infinitive Mood* expresses an action in a general or unlimited manner: as, "To be, to love."

It is always distinguishable by the sign *to*. When several verbs are coupled together, in the infinitive, the sign *to* is elegantly omitted after the first. See p. 245, 278.

Remarks on the Moods.

Some have supposed the subjunctive and potential moods to be one. Others suppose the potential coincides with the indicative. The following example will show their difference: as, "We can act uprightly. If we act uprightly. We act uprightly."

Some exclude the potential. But this would make an evident confusion, in the verbal system. And grammarians are so well agreed in its definition and use, that the point needs no argument.

Some have supposed, that we should have as many moods as we have auxiliary verbs. For, say they, the compound expressions they help to form, outpoint as many modifications of action.

[105] But it is with moods, as with elementary sounds and comparative terms, when we have enough to convey distinctly the general ideas of the different modification of action, it is sufficient for common use, and as many as ought to be taken into a grammatical system. The nicer distinctions are better left to the acuteness and ingenuity of our senses. It should be recollected too, that the radical helping verbs are few, and what some suppose to be their multiplicity is only their different inflections in the moods and tenses. See p. 99, (r) 100.

From those, who form their ideas of this part of our language, on the principles and construction of languages, whose idioms, in this respect, are different from ours, we may naturally expect plans, neither perspicuous, nor consistent.

Another difficulty, which many start, as to the three moods aforementioned is, that the conjunctions are frequently used with verbs, in the indicative and potential moods,

aswellas the subjunctive. This has led many to suppose, that these moods, in all casés, are distinguished by the use, or nonuse of the conjunctions. This conclusion is incorrect. For it is the form and signification of the verb, which determines to which mood it belongs, and the association of the conjunction with it, is altogether a casual circumstance. And tho' conjunctions are frequently associated with the verb in the indicative and potential moods aswellas the subjunctive, the form and signification of the verb are always sufficient clearly to outpoint the proper mood of the verb. And this error of supposing that the conjunction determines the mood of the verb has led some unskilful grammarians to call the subjunctive mood, the conjunctive mood. But this is a gross confusion of terms. For a conjunctive mood, if we had such an one, would be a mood designated entirely by the use of the conjunction; whereas the subjunctive mood is of quite another etymology, i. e. the *subjoined*, or *underjoined* mood, or a mood *subjoined*, *underjoined*, or added to the other moods. And this etymology accounts for the mood itself. For the indicative, imperative and infinitive moods were first in use; then this mood was subjoined, or added to those, and after this the *potential*. Besides, in the subjunctive mood, the conjunction seems to attach itself to the action, and in the other moods, to the circumstance of the action. See p. 258, ob. 7, 9.

§ 3. Of TENSE'S

[106]

Tense, or time, is the distinction of actions, as to the time when they may be said to be performed. They are eight: the *Present*, *Imperfect*, *Perfect*, *Pluperfect*, *first Future*, *second Future*, the first Indefinite and the second Indefinite.

1. *The Present Tense* represents an action as now passing: as, "I am, he loves."

The present tense is used in speaking of the character, quality, &c. of actions occasionally continued, and of dead authors: as, "He is an excellent man." "She is an amiable woman." "He frequently rides into the country." "Seneca moralizes well."

[107] The present tense is often contrasted with the future, by adverbs : as, " When he arrives, he will hear the news." This makes no inconsistency in sense, for the time of action, as respects the verb, in the present tense, by help of the adverb, is carried forward to the time of the future action. And the adverbs, by contrasting the different tenses, in this way, upmake the deficiency of actual tenses, in the same manner they do the degrees of comparison of adjectives, which should lead us to no diminutive idea of that class of words, and make us very circumspect, in assigning them their proper places.

The continuance of time is always put in the present : as, " A cheerful heart maketh a glad countenance."

In historical narration, the present is often elegantly substituted for the imperfect, and adds this pleasure to the story, that it makes the scenery appear present : as, " He enters the territory, fights and conquers, takes an immense booty, divides it among his soldiers, and returns to enjoy an empty triumph."

The *infinitive* in the present tense, used in nature of a participle, has always a future signification : as, In time to come."

[108] 2. *The Imperfect Tense* represents an action as past and finished ; but without any particular reference to the time when : as, " John loved letters." Or an action, which took place while something else was doing : as, " He was riding post, when I met him."

3. *The Perfect Tense* represents an action as just past, tho' completely finished : as, " I have finished my letter."

The true distinction, between the imperfect and perfect tenses is this : When we speak of an action as altogether past and finished, without any particular designation of the time when, we use the imperfect tense : and when we speak of an action, whose chain of events comes upto the present, or whose idea of time has reference to the present, we use the perfect tense. When we speak of anything as done in this *century, year, month, &c.* ; we use the perfect tense ; because some part of those chronologies is still passing away, or remains unfinished : as, " Philosophers have

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made great improvements this century." But if we speak of the last, or any preceding century, &c. ; we use the imperfect tense : because the idea of time is altogether past and gone.

Speaking of authors, whose works are extant, we use the perfect tense : as, " Cicero has written good orations." But if neither the author, nor work be in existence, we use the imperfect tense : as, Cicero wrote beautiful poems." [109]

So in speaking of any order or race of men, who are extinct, we use the imperfect tense : as, " The Druids claimed great powers."

When one event is mentioned in the sentence, in the imperfect tense and a preceding event is afterwards narrated in the same sentence, it should be in the pluperfect tense. The following sentence is therefore incorrect : as, " There was no deliberate act done, for the preservation of the whole, except the separating the mast and rigging from the hull, after they were [had been] carried away by the violence of the weather. 8. Ms. R. 468.

4. *The Pluperfect Tense* represents an action, which passed prior to somother time specified in the sentence : as, " I had finished my letter before he arrived."

Some distinguish these three tenses, by the Names of the *first*, *second* and *third preterites*. And some call them the *preter imperfect*, the *preter perfect*, and the *preter pluperfect*.

5. *The First Future Tense* represents an action, which is to take place [110] hereafter, without specifying the time when : as, " The sun will rise." " I shall see you again."

6. *The Second Future Tense* represents an action, which will be accomplished, at, or before the accomplishment of another future action (*t*) : as, " I shall have learned my lesson before you [will] return."

(1) The scholar will notice the action referred to, in the second future tense, is always of the first future.

7. *The First Indefinite Tense* represents an action indiscriminately in the *present, past, or future tenses*, which must be determined by the sense: as, "It is my wish, that he should come now." "He would not go yesterday." "It will please me, should he bring his brother with him."

[111] 8. *The Second Indefinite Tense* represents an action, which might have passed, while somother might have taken place: as, "I might have seen him, had I been there." (u)

(u) In this tense, the action, on which the contingency depends, must first take place: as, "I would have paid him, had he finished the job." So in the preceding example. And herin it differs from the pluperfect tense; for the pluperfect tense represents an action which passed prior to the other; the second indefinite, one which past posterior. And the pluperfect tense is always associated with the imperfect; the second indefinite, with the pluperfect. See Murray p. 78.

Remarks on the INDEFINITE TENSE'S.

The first and second indefinite tenses are substituted for the imperfect and pluperfect tenses in the *Potential Mood* only. And the forms are now established by custom, and can not now be altered.

Some, perhaps, may be averse to the adoption and use of these tenses, in the English language. But if we turn to the definition of the imperfect and pluperfect tenses, for which these are substituted in the potential mood, we plainly see, that neither their definition nor use, in the other moods, correspond with their use and signification, in the potential. We are then reduced to this plain alternative, either to adopt new terms, or give new definitions to old ones. See p. 99.

[112] These are not introduced merely from a love of novelty, and a propensity to differ from other writers but with a design, should it be the pleasure of teachers and grammarians to adopt them, to remedy a very apparent defect and relieve the imperfect and pluperfect tenses from the embarrassment of a multiplicity of definitions.

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But should any be averse to the adoption and use of these tenses they need only to substitute, in their places, the imperfect and pluperfect tenses, in the potential mood, and the old system will be perfectly restored. But they will recollect, in that case, that the imperfect and pluperfect tenses will require new definitions. See p. 97, 8.

General Remarks on TENSE'S. [113]

In the use of the different tenses, the scholar will perceive, that the idea frequently alludes to a time different from that, in which, the verb used in the sentence, is made. But that need be no embarrassment; for such associated idea is always suggested by a circumstantial adverb, which has no controul over the tense of the verb, but only shows the circumstance attached to the action: as, "I can go tomorrow." See p. 156, 105.

§ 4. *Of Number and Person.*

Verbs have the same numbers and persons, as the nouns and pronouns, with which they are used. See nouns and pronouns.

§ 5. *Of the Conjugation of the auxiliary Verbs, unconnected with anyothers.*

1. AM. [114]

Indicative Mood.

Present Tense.

Sing.

1.
I am,

2.
Thou art,

3.
He is :

Plu.

1.
We are,

2.
Ye, or you are,

3.
They are.

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Imperfect Tense.

Sing.

^{1.} I was, ^{2.} Thou wast, ^{3.} He was :

Plu.

^{1.} We were, ^{2.} Ye, or you were, ^{3.} They were.

Imperative Mood.

^{2.} *Sing.* Be, or be thou : | ^{2.} *Plu.* Be, be ye or you.

Subjunctive Mood.

Present Tense.

Sing.

^{1.} If I be, ^{2.} If thou be, If he be :

Plu.

^{1.} If we be, ^{2.} If ye, or you be, If they be.

Imperfect Tense.

Sing.

^{1.} If I were, ^{2.} If thou wert, ^{3.} If he were :

Plu.

^{1.} If we were, ^{2.} If ye, or you were, ^{3.} If they were.

ETYMOLOGY.

2. HAVE.

[113]

Indicative Mood.

Present Tense.

Sing.

1. I have, 2. Thou hast, 3. He has or hath : (v)

Plu.

1. We have, 2. Ye, or you have, 3. They have.

Imperfect Tense.

Sing.

1. I had, 2. Thou hadest or hadst, 3. He had :

Plu.

1. We had, 3. Ye, or you had, 3. They had.

(v) All the principal verbs have this variation, in the third person singular, present tense, Indicative mood. See ob. 2. p. 206.

Subjunctive Mood.

Present Tense.

Sing.

1. If I have, 2. If thou have, 3. If he have :

Plu.

1. If we have, 2. If ye, or you have, 3. If they have.

ENGLISH GRAMMAR.

Imperfect Tense.

Sing.

^{1.} If I had, ^{2.} If thou had, ^{3.} If he had :

Plu.

^{1.} If we had, ^{2.} If ye, or you had, ^{3.} If they had.

[116] 3. DO.

Indicative Mood.

Present Tense.

Sing.

^{1.} I do, ^{2.} Thou doest or dost, ^{3.} He does, doeth, or doth :

Plu.

^{1.} We do, ^{2.} Ye, or you do, ^{3.} They do.

Imperfect Tense.

Sing.

^{1.} I did, ^{2.} Thou didest, or didst, ^{3.} He did :

Plu.

^{1.} We did, ^{2.} Ye, or you did, ^{3.} They did.

Subjunctive Mood.

Present Tense.

Sing.

^{1.} If I do, ^{2.} If thou do, ^{3.} If he do :

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Plu.

1.	2.	3.
If we do,	If ye, or you do,	If they do.

Imperfect Tense.

Sing.

1.	2.	3.
If I did,	If thou did,	If he did :

Plu.

1.	2.	3.
If we did,	If ye, or you did,	If they did.

4. WILL. [117]

Indicative Mood.

Future Tense.

Sing.

1.	2.	3.
I will,	Thou wilt,	He will :

Plu.

1.	2.	3.
We will,	Ye, or you will,	They will.

Subjunctive Mood.

Future Tense.

Sing.

1.	2.	3.
If I will,	If thou will,	If he will :

Plu.

1.	2.	3.
If we will,	If ye, or you will,	If they will.

ENGLISH GRAMMAR.

Potential Mood.

Indefinite Tense.

Sing.

^{1.} I would, ^{2.} Thou wouldst, or wouldst, ^{3.} He would :

Plu.

^{1.} We would, ^{2.} Ye, or you would, ^{3.} They would.

5. MAY.

Potential Mood.

Present Tense.

Sing.

^{1.} I may, ^{2.} Thou mayest, ^{3.} He may :

Plu.

^{1.} We may, ^{2.} Ye, or you may, ^{3.} They may.

Indefinite Tense.

Sing.

^{1.} I might, ^{2.} Thou mightest, ^{3.} He might :

Plu.

^{1.} We might, ^{2.} Ye, or you might, ^{3.} They might.

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6. MUST. -

[118]

Potential Mood.

Present Tense.

Sing.

1.	2.	3.
I must,	Thou must,	He must :

Plu.

1.	2.	3.
We must,	Ye, or you must,	They must.

Indefinite Tense.

Sing.

1.	2.	3.
I might,	Thou mightest,	He might :

Plu.

1.	2.	3.
We might,	Ye, or you might,	They might.

Asto the use of *may* and *must*, it is proper to observe, that when liberty, or inclination is expressed, *may* is the proper term ; and when duty, obligation, or command are expressed, *must* is the proper term. And, by attending to this distinction, the scholar will always know, from which of the two, might is derived. See p. 102, 3.

7. CAN.

Potential Mood.

Present Tense.

Sing.

1.	2.	3.
I can,	Thou canst,	He can :

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Plu.

^{1.} We can, ^{2.} Ye, or you can, ^{3.} They can.

Indefinite Tense.

Sing.

^{1.} I could, ^{2.} Thou couldst, or couldst, ^{3.} He could :

Plu.

^{1.} We could, ^{2.} Ye, or you could, ^{3.} They could.

[119]

8. SHALL.

Indicative Mood.

Future Tense.

Sing.

^{1.} I shall, ^{2.} Thou shalt, ^{3.} He shall :

Plu.

^{1.} We shall, ^{2.} Ye, or you shall, ^{2.} They shall.

Potential Mood.

Indefinite Tense.

Sing.

^{1.} I should, ^{2.} Thou shouldest, or shouldst, ^{3.} He should :

Plu.

^{1.} We should, ^{2.} Ye, or you should, ^{3.} They should.

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Asto the use of *will* and *shall* : when inclination of acting is expressed, *will* is the proper term ; and when obligation, or command is expressed, *shall* is the proper term. See p. 102, 3.

It was tho't proper to give an entire scale of the helping verbs, omitting the infinitive, as the scholar will get a better idea of them by seeing them exhibited, in order, than from a description.

Remarks on the AUXILIARIES.

[120]

Am, when associated with the perfect participle active of the principal verb, forms the passive voice ; and with the present participle active of the principal verb forms the middle voice. Its variations are used, in their proper places, in the different moods and tenses. It is used in the present, imperfect, perfect, pluperfect, first and second future tenses, in the indicative and subjunctive moods ; in the imperative mood ; in the present, first indefinite, perfect, and second indefinite tenses, potential mood ; and in the infinitive mood, passive and middle voices ; and in forming the passive and middle participles. In some places, it is a sole auxiliary, in others, an associate. See conjugation of the principal verbs.

Have, as an auxiliary, with its variations, is used, in forming the perfect, pluperfect, and second future, in the indicative and subjunctive moods ; the perfect and second indefinite, in the potential ; the perfect, in the infinitive, in the three voices.

Do, with its variations, as an auxiliary, is only used, in the present and imperfect tenses, in the indicative and subjunctive ; and in the imperative, in the active voice. [121]

It is not, in reality a helping verb, but an emphatical term, and should never be used, except in sentences, where great emphasis and earnestness are required. For in places, where it is used, the principal verb can be formed without aswellas with it, conveying the same idea. And in most cases, where used, the language, were it omitted, would be fully as expressive and more neat and elegant. When properly used, it has much the effect, that *self* and *own* have upon the pronouns, when used in composition, with them. See p. 71, and on, p. 103.

It is sometimes used in interrogative sentences: as, "do

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you love me?" But, except in the familiar style, it should not be used, in interrogation, for in the solemn style, the language is more nervous without it: as, "Lovest thou me?" See ob. 2, p. 206.

Its use is really elegant, in few instances, except where it saves the repetition of the principal verb: as, "John loves not his book; but James *does*." In such cases, it has the same office to the principal verb, as pronouns have to nouns. In such places, it is concise and elegant.

[122] *Will*, as a helping verb, is only used in the future tenses, in the indicative and subjunctive moods: as, "Will you go with me?" "I will do this." In the first person it resolves and promises: as, "I will do it." In the second person it asks and fortells: as, "Will you go? You will go." In the third person it simply fortells: as, "He will go."

Would is its only variation, as a helping verb, and is used only in the indefinite tenses.

Shall is used only in the future tenses. In the first person it determines, fortells, and asks: as, "I shall go. Shall I go?" In the second and third person, it fortells and commands: as, "Thou shalt go. He shall come." See p. 103.

[123] *Should* is its only variation, and is used only in the indefinite tenses.

Some writers, thro' carelessness, or ignorance, use *will* and *shall* as tho' they were synonymous. But a very slight attention to their meaning will discover this error: as, "I *will* [shall] have previous notice." "He *shall* [will] have served his apprenticeship." In both these sentences, they are used wrong. See (w) p. 56, 137.

Can is used in the present and perfect tenses, in the potential mood, and expresses power or inclination: as, "I can walk, ye can come."

Could is its only variation, and is used only in the indefinite tenses.

May and *must*. *May* implies possibility, liberty, or permission: as, "I may go, he may come." *Must* implies necessity, or obligation: as, "He must do it." See imp. mood.

Might is their only variation.

[124] We have now discussed the auxiliary verbs. Of these, *am*, *have*, *do*, and *will*, are used also as principal verbs. Of these *am* only is confined to the active voice. In this respect it is a defective verb. See p. 95.

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Have, do, and will are capable of form and use, in all the voices, tho' not often formed, or used, otherwise, than in the active voice.

To give a perfect idea of *am*, as a principal verb, we will now conjugate it thro' the different moods and tenses. The others will be understood sufficiently, by refering them to the verb *love*, as conjugated, thro' the different voices, moods and tenses.

§ 6. Of the Conjugation of the principal VERBS. [125]

AM.

Pres.
Am,

Impt.
Was,

Perf. Part.
Been. (w)

(w) Teachers should be careful to habituate their scholars, in all cases, to form the verb before they conjugate it. See p. 95.

Indicative Mood.

Present Tense.

Sing.

1.
I am,

2.
Thou art,

3.
He is.

Plu.

1.
We are,

2.
Ye, or you are,

3.
They are.

Imperfect Tense.

Sing.

1.
I was,

2.
Thou wast,

3.
He was :

Plu.

1.
We were,

2.
Ye, or you were,

3.
They were.

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Perfect Tense.

Sing.

^{1.} I have been, ^{2.} Thou hast been, ^{3.} He has been :

Plu.

^{1.} We have been, ^{2.} Ye, or you have been,
^{3.} They have been.

Pluperfect Tense.

Sing.

^{1.} I had been, ^{2.} Thou hadest, or hadst been,
^{3.} He had been :

Plu.

^{1.} We had been, ^{2.} Ye, or you had been
^{3.} — They had been.

[126]

First Future Tense.

Sing.

^{1.} I shall be, ^{2.} Thou shalt be, ^{3.} He shall be :

Plu.

^{1.} We shall be, ^{2.} Ye, or you shall be, ^{3.} They shall be.

ETYMOLOGY.

Second Future Tense.

Sing.

1. I shall have been, 2. Thou shalt have been,
3. He shall have been :

Plu.

1. We shall have been, 2. Ye, or you shall have been,
3. They shall have been.

Imperative Mood.

Sing. Be, be thou, or do thou be :

Plu. Be, be ye, or you, or do ye, or you be.

Potential Mood.

Present Tense.

Sing.

1. I can be, 2. Thou canst be, 3. He can be :

Plu.

1. We can be, 2. Ye, or you can be, 3. They can be.

First Indefinite Tense.

Sing.

1. I could be, 2. Thou couldst, or couldst be,
3. He could be :

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Plu.

^{1.} We could be, ^{2.} Ye, or you could be,
^{3.} They could be.

Perfect Tense.

Sing.

^{1.} I can have been, ^{2.} Thou canst have been :
^{3.} He can have been.

Plu.

^{1.} We can have been, ^{2.} Ye, or you can have been,
^{3.} They can have been.

Second Indefinite Tense.

Sing.

^{1.} I could have been, ^{2.} Thou couldst, or couldst
 have been,
^{3.} He could have been : —

Plu.

^{1.} We could have been, ^{2.} Ye, or you could have been,
^{3.} They could have been.

May and must are also used in the present and perfect tenses ; and should, would, might in the first and second indefinites.

ETYMOLOGY.

Subjunctive Mood.

[127]

Present Tense.

Sing.

^{1.}
If I be,

^{2.}
If thou be,

^{3.}
If he be :

Plu.

^{1.}
If we be,

^{2.}
If ye, or you be,

^{3.}
If they be.

Imperfect Tense.

Sing.

^{1.}
If I were,

^{2.}
If thou wert,

^{3.}
If he were :

Plu.

^{1.}
If we were,

^{2.}
If ye, or you were,

^{3.}
If they were.

Perfect Tense.

Sing.

^{1.}
If I have been,

^{2.}
If thou have been,

^{3.}
If he have been:

Plu.

^{1.}
If we have been,

^{2.}
If ye, or you have been,

^{3.}
If they have been.

Pluperfect Tense.

Sing.

^{1.}
If I had been,

^{2.}
If thou had been,

^{3.}
If he had been :

ENGLISH GRAMMAR.

Plu.

^{1.} If we had been, ^{2.} If ye, or you had been,

^{3.} If they had been.

First Future Tense.

Sing.

^{1.} If I shall be, ^{2.} If thou shall be, ^{3.} If he shall be :

Plu.

^{1.} If we shall be, ^{2.} If ye, or you shall be,

^{3.} If they shall be.

Second Future Tense.

Sing.

^{1.} If I shall have been, ^{2.} If thou shall have been,

^{3.} If he shall have been :

Plu.

^{1.} If we shall have been, ^{2.} If ye, or you shall have been,

^{3.} If they shall have been.

Will is also used in the future tenses, in the indicative and subjunctive moods.

[128]

Infinitive Mood.

Pres. Tense. To be. *Perf. Tense.* To have been.

(x)

ETYMOLOGY.

Participles.

Pres. Being. *Perf.* Been. Having been.

Gerunds.

Present. By being. *Perfect.* Of having been.

(x) Our verbs, in the infinitive, appear capable of form and use in the pluperfect tense.

We are greatly in want of a future form in the infinitive, and of a future form in the participles, in all the verbs. Could elegant forms of both be devised and adopted, they would add a great ornament and convenience to our language.

LOVE.

[129]

ACTIVE VOICE.

Pres.
Love,

Imp.
Loved,

Perf. Part.
Loved.

Indicative Mood.

Present Tense.

Sing.

1. 2. 3.
I love, Thou lovest He loves, or loveth:

Plu.

1. 2. 3.
We love, Ye, or you love, They love. (y)

Imperfect Tense.

Sing.

1. 2. 3.
I loved, Thou lovedst, He loved:

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Plu.

^{1.} We loved, ^{2.} Ye, or you loved, ^{3.} They loved. (*y*)

(*y*) Do and did are used as auxiliaries, in these tenses :
as, *I do love*, &c. *I did love*, &c. See p. 121.

Perfect Tense.

Sing.

^{1.} I have loved, ^{2.} Thou hast loved, ^{3.} He has loved :

Plu.

^{1.} We have loved, ^{2.} Ye, or you have loved,
^{3.} They have loved.

Pluperfect Tense.

Sing.

^{1.} I had loved, ^{2.} Thou hadst loved, ^{3.} He had loved :

Plu.

^{1.} We had loved, ^{2.} Ye, or you had loved
^{3.} They had loved.

First Future Tense.

Sing.

^{1.} I shall love, ^{2.} Thou shalt love, ^{3.} He shall love :

ETYMOLOGY.

Plu.

^{1.} We shall love, ^{2.} Ye, or you shall love,

^{3.} They shall love.

Second Future Tense.

Sing.

^{1.} I shall have loved, ^{2.} Thou shalt have loved,

^{3.} He shall have loved :

Plu.

^{1.} We shall have loved, ^{2.} Ye, or you shall have loved,

^{3.} They shall have loved.

Will is also used in the future tenses.

Imperative Mood.

[130]

Sing. Love, love thou, or do thou love :

Plu. Love, love ye, or you, or do ye, or you love.

Potential Mood.

Present Tense.

Sing.

^{1.} I can love, ^{2.} Thou canst love, ^{3.} He can love :

Plu.

^{1.} We can love, ^{2.} Ye, or you can love, ^{3.} They can love

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First Indefinite Tense.

Sing.

^{1.} I could love, ^{2.} Thou couldst, or couldst love,
^{3.} He could love :

Plu.

^{1.} We could love, ^{2.} Ye, or you could love,
^{3.} They could love.

Perfect Tense.

Sing.

^{1.} I can have loved, ^{2.} Thou canst have loved,
^{3.} He can have loved :

Plu.

^{1.} We can have loved, ^{2.} Ye, or you can have loved,
^{3.} They can have loved.

Second Indefinite Tense.

Sing.

^{1.} I could have loved, ^{2.} Thou couldst, or couldst
 have loved,
^{3.} He could have loved :

Plu.

^{1.} We could have loved, ^{2.} Ye, or you could have loved,
^{3.} They could have loved.

ETYMOLOGY.

May and must are used also, in the present and perfect tenses; and would, should, and might, in the indefinite tenses.

Subjunctive Mood.

{131}

Present Tense.

Sing.

1. If I love,	2. If thou love,	3. If he love :
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Plu.

1. If we love,	2. If ye, or you love,	3. If they love.
-------------------	---------------------------	---------------------

Imperfect Tense.

Sing.

1. If I loved,	2. If thou loved,	3. If he loved :
-------------------	----------------------	---------------------

Plu.

1. If we loved,	2. If ye, or you loved,	3. If they loved.
--------------------	----------------------------	----------------------

Perfect Tense.

Sing.

1. If I have loved,	2. If thou have loved,	3. If he have loved:
------------------------	---------------------------	-------------------------

Plu.

1. If we have loved,	2. If ye, or you have loved,	3. If they have loved.
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ENGLISH GRAMMAR.

Pluperfect Tense.

Sing.

^{1.} If I had loved, ^{2.} If thou had loved, ^{3.} If he had loved :

Plu.

^{1.} If we had loved, ^{2.} If ye, or you had loved,
^{3.} If they had loved.

First Future Tense.

Sing.

^{1.} If I shall love, ^{2.} If thou shall love, ^{3.} If he shall love :

Plu.

^{1.} If we shall love, ^{2.} If ye, or you shall love,
^{3.} If they shall love,

Second Future Tense.

Sing.

^{1.} If I shall have loved, ^{2.} If thou shall have loved,
^{3.} If he shall have loved :

Plu.

^{1.} If we shall have loved, ^{2.} If ye, or you shall have loved,
^{3.} If they shall have loved.

Will is also used in the future tenses.

ETYMOLOGY.

Infinitive Mood.

Pres. Ten. To love. *Perf. Ten.* To have loved.

Participles.

Present. Loving. *Perfect.* Loved. Having loved.

Gerunds.

Present. By loving. *Perfect.* Of having loved.

PASSIVE VOICE.

[132]

<i>Pres.</i>	<i>Imp.</i>	<i>Perf. Part.</i>
Am loved,	Was loved,	Having been loved.

Indicative Mood.

Present Tense.

Sing.

1.	2.	3.
I am loved,	Thou art loved,	He is loved :

Plu.

1.	2.	3.
We are loved,	Ye, or you are loved,	They are loved.

Imperfect Tense.

Sing.

1.	2.	3.
I was loved,	Thou wast loved,	He was loved :

Plu.

1.	2.
We were loved,	Ye, or you were loved,
	3.
	They were loved.

ENGLISH GRAMMAR.

Perfect Tense.

Sing.

^{1.} I have been loved, ^{2.} Thou hast been loved,
^{3.} He has been loved :

Plu.

^{1.} We have been loved, ^{2.} Ye, or you have been loved,
^{3.} They have been loved.

Pluperfect Tense.

Sing.

^{1.} I had been loved, ^{2.} Thou hadest or hadst been
loved,
^{3.} He had been loved :

Plu.

^{1.} We had been loved, ^{2.} Ye, or you had been loved,
^{3.} They had been loved.

First Future Tense.

Sing.

^{1.} I shall be loved, ^{2.} Thou shalt be loved,
^{3.} He shall be loved :

Plu.

^{1.} We shall be loved, ^{2.} Ye, or you shall be loved,
^{3.} They shall be loved.

ETYMOLOGY.

Second Future Tense.

Sing.

^{1.} I shall have loved, ^{2.} Thou shalt have loved,

^{3.} He shall have loved :

Plu.

^{1.} We shall have loved, ^{2.} Ye, or you shall have loved,

^{3.} They shall have loved.

Will is also used, in the future tenses.

Imperative Mood. [133]

Sing. Be loved, be thou loved, or do thou be loved :

Plu. Be loved, be ye, or you loved, or do ye or you be loved.

Potential Mood.

Present Tense.

Sing.

^{1.} I can be loved, ^{2.} Thou canst be loved,

^{3.} He can be loved :

Plu.

^{1.} We can be loved, ^{2.} Ye, or you can be loved,

^{3.} They can be loved.

First Indefinite Tense,

Sing.

^{1.} I could be loved, ^{2.} Thou couldst, or couldst be loved

^{3.} He could be loved :

ENGLISH GRAMMAR.

Plu.

^{1.} We could be loved, ^{2.} Ye, or you could be loved,
^{3.} They could be loved.

Perfect Tense.

Sing.

^{1.} I can have been loved, ^{2.} Thou canst have been loved,
^{3.} He can have been loved :

Plu.

^{1.} We can have been loved, ^{2.} Ye, or you can have been
loved,
^{3.} They can have been loved.

Second Indefinite Tense.

Sing.

^{1.} I could have been loved, ^{2.} Thou couldst, or couldst
have been loved,
^{3.} He could have been loved :

Plu.

^{1.} We could have been loved, ^{2.} Ye, or you could have
been loved,
^{3.} They could have been loved.

May and must are used also in the present and perfect tense ; and should, would, and might, in the indefinite tenses.

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Subjunctive Mood. [134]

Present Tense.

Sing.

^{1.} If I be loved, ^{2.} If thou be loved, ^{3.} If he be loved :

Plu.

^{1.} If we be loved, ^{2.} If ye, or you be loved,
^{3.} If they be loved.

Imperfect Tense.

Sing.

^{1.} If I were loved, ^{2.} If thou were loved,
^{3.} If he were loved :

Plu.

^{1.} If we were loved, ^{2.} If ye, or you were loved,
^{3.} If they were loved.

Perfect Tense.

Sing.

^{1.} If I have been loved, ^{2.} If thou have been loved,
^{3.} If he have been loved :

Plu.

^{1.} If we have been loved, ^{2.} If ye, or you have been
loved,
^{3.} If they have been loved.

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Pluperfect Tense.

Sing.

^{1.} If I had been loved, ^{2.} If thou had been loved,
^{3.} If he had been loved :

Plu.

^{1.} If we had been loved, ^{2.} If ye, or you had been loved,
^{3.} If they had been loved.

First Future Tense.

Sing.

^{1.} If I shall be loved, ^{2.} If thou shall be loved,
^{3.} If he shall be loved :

Plu.

^{1.} If we shall be loved, ^{2.} If ye, or you shall be loved,
^{3.} If they shall be loved.

Second Future Tense.

Sing.

^{1.} If I shall have been loved, ^{2.} If thou shall have been loved,
^{3.} If he shall have been loved :

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Plu.

1. If we shall have been loved, 2. If ye, or you shall have been loved,

3. If they shall have been loved.

Infinitive Mood.

Present Tense.
To be loved.

Perfect Tense.
To have been loved.

Participles.

Present.
Being loved.

Perfect.
Having been loved.

Gerunds.

Present.
By being loved.

Perfect.
Of having been loved.

MIDDLE VOICE.

[135]

Pres. Am loving, *Imp.* Was loving, *Perf. Part.* Having been loving.

Indicative Mood.

Present Tense.

Sing.

1. I am loving, 2. Thou art loving, 3. He is loving :

Plu.

1. We are loving, 2. Ye, or you are loving,
3. They are loving.

ENGLISH GRAMMAR.

Imperfect Tense.

Sing.

^{1.} I was loving, ^{2.} Thou wast loving, ^{3.} He was loving :

Plu.

^{1.} We were loving, ^{2.} Ye, or you were loving,
^{3.} They were loving.

Perfect Tense.

Sing.

^{1.} I have been loving, ^{2.} Thou hast been loving,
^{3.} He has been loving :

Plu.

^{1.} We have been loving, ^{2.} Ye, or you have been loving,
^{3.} They have been loving.

Pluperfect Tense.

Sing.

^{1.} I had been loving, ^{2.} Thou hadst been loving,
^{3.} He had been loving :

Plu.

^{1.} We had been loving, ^{2.} Ye, or you had been loving,
^{3.} They had been loving.

ETYMOLOGY.

First Future Tense.

Sing.

^{1.} I shall be loving, ^{2.} Thou shalt be loving,

^{3.} He shall be loving :

Plu.

^{1.} We shall be loving, ^{2.} Ye, or you shall be loving,

^{3.} They shall be loving.

Second Future Tense.

Sing.

^{1.} I shall have been loving, ^{2.} Thou shalt have been
loving,

^{3.} He shall have been loving :

Plu.

^{1.} We shall have been loving, ^{2.} Ye, or you shall have
been loving,

^{3.} They shall have been loving.

Will is also used, in the future tenses.

Imperative Mood.

[136]

Sing. Be loving, be thou loving, or do thou be lov-
ing :

Plu. Be loving, be ye, or you loving, or do ye, or
you be loving.

ENGLISH GRAMMAR.

Potential Mood.

Present Tense.

Sing.

1. I can be loving, 2. Thou canst be loving,
3. He can be loving :

Plu.

1. We can be loving, 2. Ye, or you can be loving,
3. They can be loving.

First Indefinite Tense.

Sing.

1. I could be loving, 2. Thou couldst, or couldst be
loving,
3. He could be loving :

Plu.

1. We could be loving, 2. Ye, or you could be loving,
3. They could be loving.

Perfect Tense.

Sing.

1. I can have been loving, 2. Thou canst have been,
3. He can have been :

Plu.

1. We can have been loving, 2. Ye, or you can have
been,
3. They can have been.

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Second Indefinite Tense.

Sing.

^{1.}
I could have been loving,

^{2.}
Thou couldst, or
couldst, &c.

^{3.}
He could, &c :

Plu.

^{1.} We could have been loving, ^{2.} Ye, or you could, &c.

^{3.}
They could, &c.

May and must are used also in the present and perfect tenses; and should, would, and might, in the indefinite tenses.

Subjunctive Mood.

Present Tense.

Sing.

^{1.} If I be loving, ^{2.} If thou be loving, ^{3.} If he be loving :

Plu.

^{1.} If we be loving, ^{2.} If ye, or you be loving,

^{3.}
If they be loving.

Imperfect Tense.

Sing.

^{1.} If I were loving, ^{2.} If thou were loving,

^{3.}
If he were loving :

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Plu.

1. If we were loving, 2. If ye, or you were loving,
3. If they were loving.

Perfect Tense.

[137]

Sing.

1. If I have been loving, 2. If thou have been loving,
3. If he have been loving :

Plu.

1. If we have been loving, 2. If ye, or you have been
loving,
3. If they have been loving.

Pluperfect Tense.

Sing.

1. If I had been loving, 2. If thou had been loving,
3. If he had been loving :

Plu.

1. If we had been loving, 2. If ye, or you had been
loving,
3. If they had been loving.

First Future Tense.

Sing.

1. If I shall be loving, 2. If thou shall be loving,
3. If he shall be loving :

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Plu.

^{1.} If we shall be loving, ^{2.} If ye, or you shall be loving.

^{3.} If they shall be loving.

Second Future Tense.

Sing.

^{1.} If I shall have been loving, ^{2.} If thou shall have been loving,

^{3.} If he shall, &c.

Plu.

^{1.} If we shall have been loving, ^{2.} If ye, or you shall have been loving,

^{3.} If they shall, &c.

Will is also used in the future tenses.

Infinitive Mood.

Present Tense.

To be loving.

Perfect Tense.

To have been loving.

Participles.

Pres. Being loving. *Perf.* Having been loving.

Gerunds.

Pres. By being loving. *Perf.* Of having been loving.

The imperfect tense of verbs, which form their participles by an inflection, or termination, distinct from that tense of the verb, should never be substituted, nor indiscriminately used for the participle, in forming the compound tenses. This error has become, in some measure fashionable, of late,

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even among our best writers : as, "I have wrote," for *I have written* ; "I have rode," for *I have ridden*. Now it is equally as grammatical to say, "I have was," for *I have been*, as, "I have wrote," for *I have written*. It is a blunder really inexcusable in an author, as it comes from his own laziness, and inattention. See 3d class of irreg. verbs, p. 95, and p. 123.

[138] We have now given a full scale of the inflections of the principal and auxiliary verbs. The scholar will observe, that all the principal verbs, except *am*, are conjugated like *Love*.

General Remarks on the VERBS.

In forming the inflections of the verb, in those tenses where the auxiliaries are used, the principal verb remains the same, the auxiliary suffering all the changes. Where more than one auxiliary is used, the first only is varied.

Some suppose, that the neuter verb is contained under the passive as well as the active and middle forms : as, "I am arrived." "I was gone." "I am grown." For, say they, the auxiliary defines the time, the principal expressing state, or condition only. But this is more a distinction in words, than in fact, and tends rather to confuse, than elucidate the system of the verbs. And because some verbs, in the passive, are livelier in their expression of action, than others, is no sound reason for breaking in upon the general system, in this respect. See p. 96, 7.

[139] Some have supposed that we have no passive verbs, in the English, because they are made by associating the auxiliaries with perfect participles active, and not by variation, in the termination. See p. 96. But it should be recollected that conjugation is much the same to verbs, as declension is to nouns, neither meaning exclusively, a variation of the termination of the word, but principally its peculiar situation and relation to the rest of the sentence. And we can no more handle the verbs, without the different voices, moods and tenses, than the nouns and pronouns without the cases and genders. See p. 59, &c.

Besides, if we have no variations of inflection of the verbs, except what are made by varying the terminations, we shall in fact, be reduced to the first, second and third persons singular, present tense, and the first and second persons singular of the imperfect tense, together with the perfect partici-

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ples, of some, in the active voice, of all the principal verbs. The bare exhibition of this fact, which would make the poverty of our language complete, is sufficient without comment. The auxiliaries have gained such an established use, that it is not likely they will anymore be questioned. They seem to be in some measure to the verbs, what the prepositions are to the nouns.

In adjusting the English grammar to the language, we should study its peculiar idiom distinctly from all others. For the idioms of all languages are more, or less radically different, and it is of no avail to endeavour to warp one to the other, for, after all, each will maintain its peculiarities of form and phrase, and such wrong grammatical arrangements and definitions tend only to weaken the language, mar its beauty, and hinder its refinement. And this has been a fruitful source of embarrassment to the English language. For it has generally been considered to be a lingo or corruption of other languages and not capable of reduction to a regular system, as a language, within itself. But whatever may have been the origins of our tongue, is one thing; and the established form and character which use and custom have given it, is another. And when we shall have gone far enough in the cultivation of it to see its settled character, we shall then be convinced that it is one of the first in the world, for dignity, copiousness, perspicuity, energy, flexibility and variety of expression, and would yield to none, if properly cultivated.

All languages, from necessity, have an analogy, in grammatical construction, and nearly the same classification, as to parts of speech. For they are all made of words, expressive of common ideas, which are the same among all people; the great grammatical difference being the different manner of inflecting words, and the different manner of associating those classes together.

Some suppose that we have but two tenses, the present and past, and no helping verbs, holding all the verbs to be principal, and what is called the principal verb, with the auxiliary associated with it, to be the infinitive mood after the other verb, with a participle associated with them in some cases: as, "I do love," i. e. *I do to love*. "I have loved," making *have* the verb in the past tense, and *loved* a participle agreeing with *I*. "I can love," i. e. *I can to love*. "I could love," i. e. *I could to love*. "I have been loved," making *have* a verb, in the past tense, and *been* and *loved*

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past participles. "I can have loved," i. e. *I can to have loved*, making *loved* a past participle. "I shall have loved," i. e. *I shall to have loved*. So where the present participle is used. To make up for the future tense, they hold the infinitive mood to be expressive of it.

This theory would break down the beautiful and superb structure of the verbs, as formed by our best grammarians, and established by general use. This theory would also reject the potential mood. But it should be observed, that all the refined languages agree pretty well as to the moods and tenses of the verbs.

I have suggested these opinions, that others may examine them, tho' I myself am decidedly against them.

And the conjugation of an English verb, thro' the voices, moods and tenses, by means of the auxiliaries, so far from being useless, or intricate, is a beautiful and regular display of it, and indispensable to the language.

[141] § 12. *Catalog of the irregular VERBS.*

<i>Pres.</i>	<i>Imp.</i>	<i>Past.</i>
Arise,	arose,	arisen.
Abide,	abode,	abode.
Am,	was,	been.
Awake,	awoke,	awaked, awaken.
Bear, [<i>forthbring</i>]	bare,	born.
Bear, [<i>suffer</i>]	bore,	borne.
Beat,	beat,	beat, beaten.
Begin,	began,	begun.
Bend,	bended, bent,	bended, bent.
Bereave,	bereaved, bereft,	bereaved, bereft.
Beseech,	besought,	besought.
Bid,	bade, bad, bid,	bidden, bid.
Bind,	bound,	bound, bounden.
Bite,	bit,	bitten, bit.
Bleed,	bled,	bled.
Blow,	blew,	blown.
Break,	broke, brake,	broken.
[142] Breed,	bred,	bred.
Bring,	brought,	brought.
Burst,	burst,	burst, bursten.
Buy,	bought,	bought.
Beset, [<i>attack</i>]	beset,	beset.
Bet,	bet,	bet.
Bewet,	bewet,	bewet.

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<i>Pres.</i>	<i>Imp.</i>	<i>Part.</i>
Blurt,	blurted, blurt,	blurted, blurt.
Bestick,	bestuck,	bestuck.
Bethink,	bethought,	bethought.
Bake,	baked,	baken, baked.
Backbite,	backbit,	backbitten.
Befall,	befell,	befallen.
Become,	became,	become.
Beget,	begat, begot,	begotten.
Behold,	beheld,	beheld, beholden.
Bespeak,	bespake, bespoke,	bespoken.
Bespit,	bespat,	bespitten.
Bestride,	bestrode,	bestriden.
Bid,	bade,	bidden.
Betake,	betook,	betaken. [143]
Chide,	chid, chade,	chidden.
Cast,	cast,	cast.
Catch,	caught,	caught.
Choose,	chose,	chosen.
Cleave, [<i>adhere</i>]	clave,	cleaved.
Cleave, [<i>split</i>]	clove, cleft,	cloven, cleft.
Cling,	clang, clung,	clung.
Clothe,	clothed, clad,	clothed, clothen,
		[clad.
Come,	came,	come.
Cost,	cost,	cost.
Crow,	crowed, crew,	crowed, crew,
		crowne.
Creep,	creeped, crope,	creeped, crept.
	crept,	
Cut,	cut,	cut.
Chat,	chatted, chat,	chatted, chat.
Dare,	dared, durst,	dared.
Dig,	digged, dug,	digged, dug.
Do,	did,	done.
Deal,	dealed, delt,	dealed, delt.
Disspead,	dissped,	dissped.
Draw,	drew,	drawn.
Dream,	dreamed, drempt,	dreamed, drempt.
Drive,	drove, drave,	driven.
Drink,	drank,	drunken, drunk.
Eat,	ate,	eaten.
Fall,	fell,	fallen. [144]

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<i>Pres.</i>	<i>Imp.</i>	<i>Part.</i>
Feed,	fed,	fed.
Fight,	fought,	foughten, fought.
Find,	found,	found.
Flee,	fled,	fled.
Fling,	flang, flung,	flung.
Fly,	flew,	flown.
Fold,	folded,	folded, folden.
Förcast,	förcast,	förcast.
Forgive,	forgave,	forgiven.
Forbear,	forbare, forbore,	forborn.
Forbid,	forbade,	forbidden.
Förgo,	förwent,	förgone.
Förknow,	förknew,	förknown.
Forsake,	forsook.	forsaken.
Förrun,	förran,	förrun.
Forget,	forgat,	forgotten.
Försee,	försaw,	förseen.
Förshow	förshewed, förshew,	förshowed, för- shown.
Förlay,	förlaid,	forlaid.
Försay,	försaid,	försaid.
[145] Förspend,	förspent,	förspent.
Freeze,	froze,	frozen.
Gild,	gilded, gilt,	gilded, gilt.
Geld,	gelded, gelt,	gelded, gelt.
Gird,	girded, girt,	girded, girt.
Give,	gave,	given.
Go,	went,	gone.
Grave,	graved,	graven.
Grind,	ground,	ground.
Grow,	grew,	grown.
Have,	had,	had.
Hang,	hung, hanged,	hung, hanged.
Heat,	heated, het.	heated, het.
Heave,	hove, heft,	hoven, heft.
Help,	helped, helpt, holpe,	helped, helpt, holp- en.
Hew,	hewed,	hewed, hewn.
Hide,	hid,	hidden, hid.
Hit,	hit,	hit.
Hold,	held,	holden, held.
Hur',	hurt,	hurt.
Knit,	knitted, knit,	knitted, knit.

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<i>Pres.</i>	<i>Imp.</i>	<i>Part.</i>
Know,	knew,	known.
Lay [<i>forthbring,</i> <i>place</i>]	laid, layed,	laid, layed.
Lead,	led,	led.
Leave,	left,	left.
Lend,	lent,	lent. [146]
Let,	let,	letten, let.
Lie, [<i>down</i>]	lay,	lain.
Load,	lade, loaded,	laden, loaded.
Loose, [<i>unbind</i>]	loosed,	loosed.
Lose, [<i>suffer loss</i>]	lost,	lost.
Light,	lighted, lit,	lighted, lit.
Make,	made,	made.
Meet,	met,	met.
Melt,	melted, molt,	melted, molten.
Mow,	mowed,	mown, mowed.
Mistake,	mistook,	mistaken.
Misgive,	misgave,	misgiven.
Overdo,	overdid,	overdone.
Overtake,	overtook,	overtaken.
Overgrow,	overgrew,	overgrown.
Oversee,	oversaw,	overseen.
Overlay,	overlaid,	overlaid.
Overlie,	overlay,	overlain.
Pen,	penned, pent,	penned, pent.
Put,	put,	put.
Rēad,	rēad,	rēad.
Rend,	rended, rent,	rended, rent.
Rid,	rid,	rid.
Ride,	rode,	ridden, rid.
Ring,	rang,	rung.
Rive,	rived,	riven, rived.
Run,	ran,	run.
Saw,	sawed,	sawn.
See,	saw,	seen.
Seek,	sought,	sought.
Sell,	sold,	sold.
Send,	sent,	sent.
Set [<i>stop</i>]	set,	set. See (S) p. 235.
Shake,	shook,	shaken.
Shape,	shaped,	shaped, shapen.
Shave,	shaved,	shaved, shaven,

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<i>Pres.</i>	<i>Imp.</i>	<i>Part.</i>
Shear,	shore, sheared,	shorn, sheared.
[147] Shed,	shed,	shed.
Shine,	shone, shined,	shined.
Show,	showed,	shown, showed.
Shew,	shewed, shew,	shewn.
Shoe,	shod,	shodden, shod.
Shoot,	shot,	shotten, shot.
Shrink,	shrank, shrunk,	shrunk, shrunk.
Shred,	shreded, shred,	shreded, shred.
Shut,	shut,	shut.
Sing,	sang,	sung.
Sink,	sank, sunk,	sunken, sunk.
Sit, [down]	sat,	sitten, sit. See (f) p. 235.
Slay,	slew,	slain.
Slide,	slid,	slidden.
Sling,	slang, slung,	slung.
Slunk,	slank, slunk,	slunken, slunk.
Slit,	slitted, slit,	slitten, slitted, slit.
Smite,	smote,	smitten, smit.
Sow,	sowed,	sown.
Speak,	spake, spoke,	spoken.
Speed,	sped,	sped.
Spin,	span, spun,	spun.
Spit,	spat, spit,	spitten, spit.
Split,	split,	split.
Spread,	spread,	spread.
Spring,	sprang, sprang,	spring.
Stand,	stood,	stood.
Steal,	stole,	stolen.
Strike,	strick,	stricken.
String,	strung,	strung.
Strive,	strove,	striven.
Strow,	strew, strewed,	strown, strowed.
Swear,	swore, sware,	sworn.
[148] Sweat,	sweat,	sweat.
Swell,	swelled,	swollen.
Swim,	swam,	swum.
Swing,	swang,	swung.
Sting,	stang,	stung.
Take,	took,	taken.
Teach,	taught,	taught.
Tear,	tore, tare,	torn.

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<i>Pres.</i>	<i>Impt.</i>	<i>Part.</i>
Tell,	told,	told.
Think,	thought,	thought.
Thrive,	throve, thrived,	thriven, thrived.
Throw,	threw,	thrown.
Thrust,	thrust,	thrust.
Toss,	tossed, tost,	tossed, tost.
Tread,	trod, trode,	trodden.
Unbend,	unbended, unbent,	unbended, unbent.
Undersell,	undersold,	undersold.
Undertake,	undertook,	undertaken.
Underwrite,	underwrote,	underwritten.
Wax,	waxed,	waxed, waxen.
Wear,	wore, ware,	worn.
Weave,	wove,	woven.
Weep,	wept,	wept.
Win,	won,	won.
Wind,	wound,	wound.
Work,	worked, workt, wrought,	worked, workt, wrought.
Wring,	wrang,	wrung.
Write,	wrote,	written.

Some grammarians have classed the verbs into three conjugations : 1, those making the perfect participle in *ed*, or its contraction *t* : 2, those making the perfect participle in *ght* : 3, those making the perfect participle in *en*. But, as they are all conjugated alike, this was more matter of curiosity than substance. Dr. Lowth's opinion, that it be dismissed, has universally prevailed.

We will close the subject of the verbs, by observing, that different languages have different [149] ways of inflecting their verbs. Some, the Greek and Latin, performed most of these offices, by changing the termination, or otherwise varying the orthography, retaining the radical letters. Modern languages particularly the English, perform these offices almost entirely by helping verbs, which, tho' not so concise, is more copious and definite.

CHAPTER VII.

[150]

Of PARTICIPLES.

Participles are words derived from verbs and

partake of the nature of verbs, adjectives and nouns. (x)

(x) Wherin they express action, they have the nature of verbs ; wherin they agree with nouns, they have the nature of adjectives ; wherin they express substance, they have the nature of nouns.

Some suppose the participles to be only a different form of the verbs, and treat of them under that head. But as they are essentially different from the verbs, it would have been as much out of order to have gone into a discussion of them among the verbs, as of the pronouns, among the nouns.

That they are a class really distinct from the verb is manifest from this : Verbs have voices, moods, tenses, numbers and persons : Participles have numbers, persons, cases and genders.

Participles, in their adjective nature, like adjectives, show the circumstance of their nouns : as, " This is my beloved son." " He is a promising youth."

Participles are of two kinds, Present and Perfect.

[151] § 1. Of Present PARTICIPLES.

Present participles relate to the present circumstance of the noun : as, " She is a loving mother." They are formed by adding *ing* to the verb : as, *Love, loving.*

When single, they are of the active voice. They are declined like adjectives.

Sing.

	<i>Mas.</i>	<i>Fem.</i>	<i>Neu.</i>
<i>Nom.</i>	Loving,	Loving,	Loving,
<i>Poss.</i>	Loving,	Loving,	Loving,
<i>Obj.</i>	Loving,	Loving,	Loving :

Plu.

	<i>Mas.</i>	<i>Fem.</i>	<i>Neu.</i>
<i>Nom.</i>	Loving,	Loving,	Loving,
<i>Poss.</i>	Loving,	Loving,	Loving,
<i>Obj.</i>	Loving,	Loving,	Loving.

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Participles, like adjectives, have the degrees of comparison.

<i>Pos.</i>	<i>Comp.</i>	<i>Sup.</i>
Loving,	More loving,	Most loving.

Tho' generally compared by help of more, and most, they are capable of comparison, by varying the termination, after the manner of adjectives, which wants only the sanction of custom to be called the eleganter form. See note (a) p. 90 : as,

<i>Pos.</i>	<i>Comp.</i>	<i>Sup.</i>
Loving,	Lovinger,	Lovingest.

The comparative and superlative degrees are declined like the positive.

[152] § 2. Of Perfect PARTICIPLES.

Perfect participles agree with their nouns in the past tense. And tho' the circumstance of the noun may be either present, past or future, the act denoted by the participle is always past : as, "He is a loved child, he was a loved child, he will be a loved child."

Perfect participles generally end in *d*, *ed*, *t*, *ght*, or *en*. But we have many verbs, which observe no rule in this respect, and whose perfect participles can be known only by their relation to the sentence.

Perfect participles are declined like adjectives. [153]

Sing.

	<i>Mas.</i>	<i>Fem.</i>	<i>Neu.</i>
<i>Nom.</i>	Loved,	Loved,	Loved,
<i>Poss.</i>	Loved,	Loved,	Loved,
<i>Obj.</i>	Loved,	Loved,	Loved.:

Plu.

	<i>Mas.</i>	<i>Fem.</i>	<i>Neu.</i>
<i>Nom.</i>	Loved,	Loved,	Loved,
<i>Poss.</i>	Loved,	Loved,	Loved,
<i>Obj.</i>	Loved,	Loved,	Loved.

N. B. The present participle of the active voice and the present and perfect participles of the middle voice are declined like *loving*, and the perfect participle active and the present and perfect passive are declined like *loved*.

These like adjectives have the degrees of comparison : as,

<i>Pos.</i>	<i>Comp.</i>	<i>Sup.</i>
Loved,	More loved,	Most loved.
	Or,	
Loved,	Loveder,	Lovedest.

See observations on the comparison of loving. The comparative and superlative degrees are declined like the positive.

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CHAPTER. VIII.

Of GERUNDS.

Gerunds are words derived from verbs and partake of the nature of verbs and nouns.

Some, perhaps, may think this a novelty. But tho' it may be in name, it is not in fact ; for this class of words has been long in use, in the language : 1, Under the name of participles governed by prepositions : 2, Of gerundial participles. That they are not participles is evident from three things, wherein they differ from participles : 1, They have no concordance with anyother words : 2, They are governed by prepositions, in the objective case, after the manner of nouns : 3, They express action altogether, but no quality.

Gerunds are confined entirely to the objective case, singular number, neuter gender. See R. 37, p. 249 ; R. 43, p. 255.

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They have been considered, by some, to be nothing more than the participle; by others, the [155] participles associated with prepositions; and by others, gerundial participles governed by prepositions. From the definition above given of the gerund, it is plain that neither of these definitions was sufficient. Of course, we could not expect students to have clear and distinct ideas of this class of speech. They are formed of present and perfect participles, and in conformity to participles, in this respect, should be called present and perfect gerunds.

We have many pure gerunds, which have been taken to be pure nouns, merely because the sentences are elliptical: as, "The art of speaking," i. e. *of speaking language*. Or *the art of speaking is peculiar to man*. So of "the power of thinking." See R. 37, p. 249.

Scholars should be very careful to supply the elipsis, which will save many mistakes, both as to the class and syntax of words.

CHAPTER IX.

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Of ADVERBS.

§ 1. *Of the general Nature and Use of Adverbs.*

An adverb is a word associated with a verb, participle, adjective, or another verb, to express its quality, or circumstance: as, "He reads well. A truly good man. He writes very correctly."

Adverbs are primarily divided into qualifying and circumstantial. A qualifying adverb is always associated with some other part of speech to qualify it: as, "He reads well." A circumstantial adverb never qualifies but explains, and is always the member of a compound sentence: as, "He is, therefore, happy." "This is, in fact, the truth."

§ 2. *Of the Comparison of ADVERBS.*

Tho' adverbs are generally simple terms, having no variation whatever; yet some have the same degrees of comparison, as adjectives, which they form in the same manner, viz. by *r*, or *er*, and *st*, or *est*, added to the positive degree; or by help of *more*, and *most*: as,

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<i>Pos.</i>	<i>Com.</i>	<i>Sup.</i>
Soon,	Sooner,	Soonest.
Often,	Oftener,	Oftest.

Adverbs of more than one syllable and those ending in *ly* are generally compared by help of *more* and *most* : as,

<i>Pos.</i>	<i>Com.</i>	<i>Sup.</i>
Wisely,	More wisely,	Most wisely.
Diligently,	More diligently,	Most diligently.
Lovingly,	More lovingly,	Most lovingly.

Or by the adjective terminations : as,

<i>Pos.</i>	<i>Com.</i>	<i>Sup.</i>
Wisely,	Wiselier,	Wiseliest.
Diligently,	Diligentlier,	Diligentliest.
Lovingly,	Lovinglier,	Lovingliest. (<i>y</i>)

(*y*) And this I find to have taken the old pure English form of the comparison, of adverbs. See (*a*) p. 90.

[157] § 3. Of the various kinds of ADVERBS.

Adverbs, as used in composition, may be reduced to the following kinds :

1. *Of Number* : as, Once, twice, thrice, &c.
2. *Of Order* : as, Firstly, secondly, &c.
3. *Of Place* : as, Here, there, where, &c.
4. *Of Time*. 1, *Present* : as, Now, today, &c. 2. *Past* : as, Already, before, yesterday. 3, *Future* : as, Hereafter, notyet, henceforth, byandby.
5. *Of Quantity* : as, Much, little, howlittle.
6. *Of Manner, and Quality* : as, Wisely, foolishly, well, upwards, downwards, forward, backward.
7. *Of Doubt* : as, Perhaps, possibly, perchance, peradventure.
8. *Of Affirmation* : as, Verily, truly, yes, indeed.
9. *Of Negation* : as, Nay, no, not, never.
10. *Of Interrogation* : as, How, why, wherefore, whither.
11. *Of Comparison* : as, More, most, almost, alittle.

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Remarks on the ADVERBS:

Adverbs seem to have been contrived mostly to save the repetition of nouns, and to comprise in one word what oth-

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erwise would require several. In this, they seem to be related to the pronouns, and are a great elegance and neatness in composition : as, "He acted *wisely*," for *with wisdom*. "He did it *here*," for *in this place*. "He was *exceedingly* glad," for *in a great degree*. "He came *often*," for *many times*. See p. 355.

Adjectives, conjunctions and prepositions are often so used, as to become adverbs. The rule by which to know when they change and retain their nature, is this : [159]

When a word qualifies a noun, it is an adjective ; when it qualifies any other part of speech it is an adverb ; when a word connects it is a conjunction ; when it loses that office, and qualifies it is an adverb ; when a word shows relation and governs the objective case, it is a preposition ; when it loses that office it becomes an adverb : as,

"More men than women. I am in *much* better health. I will go, *but* you must stay. He came *but* yesterday. He is preferred *before* me. I will see you *before* I go."

Some words are occasionally used as nouns and adverbs. The rule, by which to distinguish them is this : [160]

When they conform to case, they are nouns ; when they express circumstance, or quality, they are adverbs : as,

"*Today* is hotter than *yesterday*." "I came home *yesterday* ; must outset *today*." "Today's task is harder than yesterday's."

Other words are elegantly changed to adverbs by prefixing the preposition *a* : *Aside, abroad, ahead, alone, around, asleep, athirst*.

Should the inquisitive scholar ask the necessity of adverbs of time, in addition to the tenses, the answer is, That *tenses only show the main distinctions of time : as present, past and future. The adverbs of time and other chronological phrases show the exact time.*

N. B. Adverbs are generally formed by adding *ly* to some other part of speech : as, "Honest, honestly ; true, truly ; loving, lovingly ; loved, lovedly."

Of PREPOSITIONS.§ 1. *Of the Nature and Use of Prepositions.*

Prepositions connect words together, show relation between them, and govern the objective case : as, "He went from Boston to Washington." "She is above disguise."

Prepositions are of two kinds : *separable* and *inseparable*.

§ 2. *Of Separable PREPOSITIONS.*

Separable prepositions are those, which govern the objective case, and can be used alone unincorporated with any other word.

The following are the principal ones in use : *a*, above, about, according to, after, against, among, as to, at, before, behind, below, beneath, beside, between, betwixt, down, during, for, from, in, into, near, near to, next, next to, o, of, off, over, over against, out, out of, per, thro', throughout, to, towards, under, underneath, up, upon, up to, up with, with, within, without. (*z*)

(*z*) Other words are occasionally used as prepositions.

[162] They are divisible into the following kinds :

1. *Of Time* : as, After, before, during.
2. *Of Place* : as, Above, about, among, at, before, behind, below, beneath, beside, between, betwixt, from, in, into, near, near to, next, next to, over, over against, out, out of, thro', throughout, under, underneath, within, without.
3. *Of Passage* : as, Thro', throughout, over.
4. *Of Ascension* : as, Up.
5. *Of Descention* : as, Down.
6. *Of Entrance* : as, In, into.
7. *Of Extraction* : as, Of, from, out of, out.
8. *Of Proximity* : as, At, near, near to, next, next to, to, toward.
9. *Of Association* : as, With.
10. *Of Want* : as, Without.
11. *Of Cause* : as, For.
12. *Of Agency* : as, By, with.

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13. *Of Opposition* : as, At, against, overagainst.

Prepositions, when they lose their office, become adverbs : as, "Before I die." "Gone above." "He came down from the mountain."

They are elegantly used as composite parts of other words, and should be preincorporated with them : as, Overtake, overrun, understand, undertake, withstand, underwrite, overwrite, afterwards, upstart. See R. 15, p. 38. But regard should be had to the effect which the preposition has upon the meaning of verbs. For, in many verbs, preincorporating the preposition has entirely a different meaning from using it adverbially : as,

Overrun, run over,	Understand, stand under, [163]
Upset, set up,	Upstart, start up,
Oversee, see over. (a) See p. 234.	

An important office of prepositions, in English, is to supply our want of casés, and to express those relations, which, in some languages, are expressed, in a great measure by casés. We have contrived to express all these relations, by the help of prepositions, in the objective case. The importance and necessity of this part of speech may be more fully seen, by turning to p. 354, 356, 360 and on.

(a) In these casés they are always positive or negative terms.

The prepositions, in their origin, seem principally to have denoted relation to place. But the refinement of language has elegantly extended them to other relations. See p. 356.

§ 3. *Of the inseparable PREPOSITIONS.*

Inseparable prepositions are those, which can only be used, in composition with other words. They are *ab, ac, ad, af, afore, ag, al, ap, as, co, com, con, cor, de, di, dia, dis, e, ef, em, en, ep, epi, epis, eu, ex, il, ig, im, inter, ir, mis, non, ob, of, par, pre, re, sub, suc, sus, un* : as, Assent, accord, admission, affirm, aforesaid, aggrieve, allot, approve, abrupt, assay, cœordinate, commend, conform, corrupt, defame, digress, dialogue, disgrace, emit, effect, empower, enforce, epode, epilogue, episode, eulogy, example, illegal, ignoble, imperfect, interchange, irregular, misbehave, nonsense, observe, oppose, partake, presume, reform, submit, succeed, suspend, unman.

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Prepositions have been generally considered to be words of inferior use, being in language like little chink stones in a wall. The fact is, that no single part of speech is of more signification than they. They generally, if not always, perform a three fold office: 1, of an adverb, inqualifying the verbs; 2, of a conjunction, or pronoun, in connecting and showing relation between words; 3, their own office of governing the objective: as, "He was accused of treason." "He came from the country." "The tower fell on the Greeks." *Of* qualifies *was accused*, shows relation between *he* and *treason*, and governs *treason*. *From* qualifies *came*, shows relation between *he* and *country*, and governs *country*. *On* qualifies *fell*, shows relation between *tower* and *Greeks*, and governs *Greeks*. See Note p. 354, and p. 360 and on.

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CHAPTER XI.

§ 1. Of the Nature and Use of CONJUNCTIONS.

Conjunctions are a part of speech, used to connect words and sentences, and to express the uncertainty and conditionality of events: as, "Two and two make four." "If I go."

Conjunctions are divided into two kinds: *Conjunctive* and *disjunctive*.

§ 2. Of CONJUNCTIVES.

Conjunctives connect words and sentences and continue the sense: as, "Two and three and four make nine." "I will go, if you will accompany me."

And, as, if, for, because and *therefore* are generally esteemed the conjunctives.

These are divided into *copulatives* and *continuatives*.

1. *The copulatives* may join words and sentences together however incongruous in signification: as, "Alexander was a conqueror, and the loadstone is useful."

[165] 2. *The continuatives* join those words and sentences only, which have a natural connexion: as, "Alexander was a conqueror, because he was valiant." These are of two kinds: *Positive* and *suppositive*. 1, *Positives*

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are either casual, or collective. 1, *Casual* subjoin causes to effects: as, "He is unhappy, because he is wicked." 2, *Collective* subjoin effects to causes: as, "He is wicked, therefore unhappy." 2, *SUPPOSITIVES* are either *doubtful*, or *affirmative*. 1, *Doubtful* denote connexion, but uncertainty or condition of act or existence: as, "He will be happy, if he is good." 2, *Affirmatives* imply connexion and certainty of act or existence: as, "He is happy, because he is good."

§ 3. Of Disjunctive CONJUNCTIONS. [166]

Disjunctive conjunctions connect words and sentences; but express opposition, or contrariety of sense: as, "He came with her; but went without her."

These are the principal ones in use: Altho', both, but, either, for, *lest*, neither, nor, notwithstanding, or, so, than, tho', unless, yet. They are divided into *Simple* and *Adversative*.

1. **SIMPLE** disjunctives merely connect without affirming, or denying: as, "It was either John or James."

2. **Adversative** disjunctives connect, and are *conditional* or *absolute*. 1, *Conditional* are either *adequate* or *inadequate*. 1, *Adequate*: as, "He will come unless he be sick." i. e. *Sickness* will be an adequate cause to prevent. 2, *Inadequate*: as, "He will come, tho' he be sick." 2, **ABSOLUTE** are *positive* or *comparative*. 1, *Positive*: as, "Socràtes was wise; but Alexander was not." "He promised; yet never performed." 2, *Comparative*: as, "Cicero was eloquenter than Hortensius."

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Relative pronouns as well as conjunctions serve to connect sentences: as, "Blessed is the man, who feareth the Lord." Relatives are, infact, stronger connective terms, than conjunctions, as is fully evident in the following examples: as, "Thou seest a man, and he is called Peter." "Thou seest a man, who is called Peter. See p. 264, ob. 3.

Prepositions and conjunctions, as connective terms, have this difference: *Those* connect, express relation or affinity, qualify and govern; *these* have the single office of connecting only. See p. 163.

Some conjunctions are used only in coupling sentences: as, *Again, further, besides, &c.* Others only in coupling words and members: as, *Than, unless, lest, &c.* And some are used for both: as, *And, but, for, therefore, because, &c.*

Conjunctions and prepositions are such essential classes of words, that without them, we could express simple sentences only; but could maintain no elegant nor complex discourse.

Conjunctions are often so used, that they become prepositions: as, "The books are all sold *but* one." "Beelzebub, *than* whom." See p. 263. The rule, by which to know when conjunctions change, or retain their nature and office in this respect is this:

When they only connect words, they retain their nature and office; when they show relation, connect, and govern an objective case, they become prepositions. See p. 163.

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CHAPTER XII.

Of INTERJECTIONS.

Interjections are words prefixed to, or thrown between, the members of sentences to express the passions, emotions, or surprise of the speaker, but have no connexion with the other words used: as, "Alas! I fear for my life!" "I trusted in him, oh! he has deceived me!"

Interjections, in all languages, are comprised in a small compass. Ours, according to the different passions they express, may be divided into the following sorts:

1. *Of Grief, or earnestness*: as, Oh! ah! alas!
2. *Of Contempt*: as, Pish! tush! sho! poh!
3. *Of Wonder*: as, Hi! really! strange!
4. *Of Calling*: as, Hem! ho! soho! ahoy! halloo!
5. *Of Command*: as, Away! avast!
6. *Of Aversion, or disgust*: as, Foh! fi! away!
7. *Of Attention*: as, Lo! behold! hark!
8. *Of Silence*: as, Hush! whist! hist!
9. *Of Salutation*: as, Hail! welcome! allhail!

Some other words are occasionally used as interjections, which the scholar must learn to distinguish.

Interjections, considered in a verbal sense, are active and

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neuter. The active take the objective case after them. See R. 45, p. 267, p. 358, and 360 and on. The neuter take the nominative case after them. See R. 46, p. 267.

CHAPTER XIII.

[169]

Of the Derivation of Words.

Having treated particularly of the different sorts of words, it will be proper to enquire now, how words are derived from one another, which will greatly help the scholar to understand the origin and genius of terms. And,

§ 1. *Of the Derivation of SUBSTANTIVES.*

I. Substantives are derived from Substantives.

1. Those, derived from other nouns by adding *hood*, *head*, *ship*, or *cy*, signify character, employment, state, condition, or office : as, *Manhood*, *knighthood*, *Godhead*, *lordship*, *presidency*.

2. Those derived, by adding *ry*, or *ery*, signify condition or habit : as, *Slavery*, *foolery*.

3. Those derived, by adding *wick*, *rick*, *dom*, or *age*, signify dominion, jurisdiction, or condition : as, *Baliwick*, *bishoprick*, *dukedom*, *whoredom*, *vicarage*. [170]

4. Those derived, by adding *ian*, *yer*, *er*, *r*, or *or*, signify possession, employment, or profession : as, *Physician*, *lawyer*, *laborer*, *lover*, *holder*, *counsellor*.

5. Those derived by adding *ment*, *age*, *ster*, or *ner*, signify authority, custom, or habit : as, *Government*, *useage*, *damage*, *gamster*, *winner*.

6. Those derived, by adding *tock*, *mock*, *per*, and *mer*, signify utensils : as, *Mattock*, *hammock*, *hamper*, *hammer*.

7. Those derived by adding *king*, *ling*, *en*, *ock*, *rel* *erel*, are diminutives, including the noun and adjective in one word : as, *Lambkin*, *gosling*, *duckling*, *chicken*, *cockerell*. These signify the young of animals, in their first states. Those ending in *ock* signify material things, as *hillock*, or *fullgrown* males of neat cattle, whether *bulls*, *stags*, or *oxen*, as *bullock*.

8. Commonplace nouns are derived, by changing *ce*, into *tive* : as, *Substantive*. [171]

9. Those signifying office add *iff* or *tain* : as, *Bailiff*, *sheriff*, *captain*.

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10. By prefixing *non* : as, Nonresident, nonsense, non-age. These are negative terms.
11. By prefixing a verb : as, Dotage.
12. By prefixing a substantive or adjective : as, Woodenhead, blockhead, appleseed, cornfield, gentlewoman.
13. By adding *uate* : as, Graduate.
14. By adding *ation* : as, Salvation.
15. By adding *ny* : as, Penny.
16. By prefixing prepositions : as, Inside, outside, underlaborer, overseer, bystander.
17. By adding *kind* we designate the different species of animals, and things : as, Mankind, womankind, horsekind, &c.
18. By changing *t* to *m* : as, poem.
19. By prefixing a pronoun or adjective : as, Almighty, anything, nothing, highplace.
20. By adding *deas*, *ess*, or *ine*, we change the gender : as, Goddess, countess, heroine.
21. By changing *ke* into *tchy* : as, Dutchy.
22. By adding *or* : as, Senator.
23. By prefixing a participle : as, Restingplace, hiding-place.
24. By prefixing a noun and preposition, or noun preposition and article : as, Manofwar, willawisp [Will with a wisp] jackalantern [Jack with a lantern.]
25. By adding an adjective : as, Jackall, cural.
26. By prefixing a noun and conjunction : as, Jackanapes [Jack and apes.]
27. By changing *se* into *tensil* : as, Utensil.
28. By changing *ce* into *t* : as, Resident.
29. By adding *ing* : as, Evning, morning.
30. By prefixing a noun, or adjective : as, Topmast, foremast, mainsail.
31. By prefixing an adjective and noun : as, Topgallant-mast.
32. By prefixing an adjective noun and adjective : as, Foretopgallantmast.

[172] II. *Substantives are derived from Adjectives.*

1. By giving them a substantive signification, we make them substantives : as, "To shun the evil, and to choose the good." See ob. 2. p. 201.
2. Those formed, by adding *ness*, signify quality or dis-

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position. Goodness, badness, sadness, youthfulness, wilfulness, laziness.

3. By adding *stir*, and *ing*, signify youthfulness : as, Youngster, stripping.

4. By changing a vowel to a diphthong : as, Heat.

5. By adding *t*, or *th*, and occasionally changing a vowel, or diphthong : as, Height, slight, length, breadth.

6. By changing *e* final to *i* and adding *ty* : as, Adversity.

7. By changing *eel*, or *le* to *il*, and adding *ity* : as, Ability, gentility, plausibility, probability.

8. By giving the plural form to adjectives, we make them nouns : as, Goods, movables. See p 92.

9. By adding *dom* to adjectives : as, Freedom.

10. By joining two adjectives : as, Almighty, allpowerful.

III. *Substantives are derived from Verbs.* [173]

1. By giving them a substantive sense, which is the case with a great many of our verbs.

2. By changing or expunging a vowel and adding *r*, or *rix* : as, Executor, executrix.

3. By adding *r*, *er*, or *ter* : as, Lover, hearer, supper.

4. By adding *age*, *ledge* : as, Salvage, knowledge.

5. By adding *ard* : as, Dotard.

6. By adding *ion*, *ition*, or *ation* : as, Situation, disposition, commendation.

7. By dropping *ish* and adding *ution* : as, diminution :

8. By adding *ance* : as, Indurance, grievance.

9. By adding *ment*, or *nt* : as, Acknowledgment, resident.

10. By changing *e* final to *it* : as, Pursuit.

11. By expunging *d* and adding *se*, or *tion* : as, Applause, attention.

12. By changing *y* to *i* and adding *cate* : as, Certificate.

13. By adding *t* : as, Joint.

14. By changing *ve* to *ft* : as, Thrift, gift.

IV. *Substantives are derived from Participles.*

1. By giving them a substantive signification : as, Writing, being, learning, understanding.

2. By using *the* before and *of* after : as, "The loving of our enemies."

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3. Associating the possessive case, or a possessive pronoun : as, " His being slain, the master's being gone "

4. By adding *ard* to the perfect participle : as, Drunkard.

V. Substantives are derived from Prepositions.

1. By adding *n* to *in* we make inn.

2. By adding *t* to *but* we make butt.

[174] § 2. Of the Derivation of PRONOUNS.

1. Simple pronouns are abstract terms.

2. Compound pronouns are formed. 1, By adding *self* : as, Myself. 2, By adding *my* and *self* : as, Inyself. 3, By adding *ever* : as, Whoever. 4, By adding *so* : as, Whoso. 5, By adding *soever* : as, Whosoever. 6, By adding *own* : as, Hisown. 7, The adjective pronouns are compounded by associating them with onanother, which see, p. 81, to 86.

§ 3. Of the Derivation of ADJECTIVES.

I. Adjectives are derived from Substantives.

1. Denoting want, ability, or character, likeness, dignity, or disgrace, by adding *y*, or *ty* : as, Scanty, healthy, mighty, noisy, manly, earthly, cowardly.

2. Denoting likeness, similitude, character, or disposition, by adding *like*, or *ish* : as, Godlike, warlike, knavish, sottish, foolish.

3. Denoting habit and character, by adding *ous*, *eous*, or *ious* : as, Virtuous, righteous, vicious.

4. Denoting the material of which a thing is made, by adding *en*, or *ern* : as, Wooden, woolen, earthen.

5. Denoting abundance, elegance, or care, by adding *ful* : as, Joyful, fruitful, graceful, careful.

6. Denoting pleasure, beauty, or difficulty, by adding *some* : as, Delightsome, handsome, troublesome, toilsome.

[175] 7. Denoting meanness, inattention, privation, or might, by adding *less* : as, Worthless, careless, joyless, matchless.

8. Those derived by adding *able* are various in their signification : as Warrantable, answerable, servicable.

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9. By adding *ical, ial, al, or ate* : as, Oratorical, oratorial, verbal, proportionate.

10. By changing *le* to *ial* : as Participial.

11. By changing *y* to *ous* : as, Calamitous.

12. By adding *ive* : as Objective.

13. By changing *ion* to *ory* : as, Approbatory.

14. By adding *hold* : as, Copyhold, household.

15. By changing *sis* into *tic, or tical* : as, Elliptic, elliptical.

16. By changing *ety* to *ial* : as, Social.

II. *Adjectives are derived from Adjectives.* [176]

1. Those denoting diminution of quality, by adding *ish* : as, Whitish, redish.

2. Those denoting pleasure and the contrary by adding *some* : Blythesome, gladsome, wearysome.

3. By changing *le* to *eel* : as, Genteel.

4. By adding *th* or changing *ve* to *th* : as, Fifth, sixth.

5. By prefixing prepositions : as, Upright, immortal, overhappy, disagreeable.

6. By combining two adjectives : as, Ten and two, twelve ; three and ten, thirteen.

7. By changing *ee* to *ird* : as, Third.

III. *Adjectives are derived from Verbs.*

1. By adding *ative, tive, or ptive* : as demonstrative, communicative, presumptive.

2. By adding *able* : as Knowable, provable.

3. By changing *e* final to *ly, or y* : as, Comly, crazy.

4. By adding *ous* : as, Covetous.

5. By adding *ive* : as, Communicative.

6. By adding *some* : as, Toilsome.

IV. *Adjectives are derived from Prepositions.*

By adding *er, per, ner* : as, Outer, upper, inner.

§ 4. *Of the Derivation of Verbs.* [177]

I. *Verbs are derived from Substantives.*

1. By giving them a verbal sense, which is the case with many of our verbs.

2. By changing *ss* into *ze* : as, Glass, glaze ; brass, braze.

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3. By softening the consonant and adding *e* final : as, Breathe.

4. By adding *en* : as, Lengthen, strengthen.

5. By changing *f* to *v* and adding *e* final : as, Grieve, thief.

6. By changing *ance* to *itude* : as, Substitute.

7. By prefixing a preposition : as, Acknowledge, empower, enforce.

8. By adding *age* : as, Manage.

9. By expunging *l* : as, Salve, save.

10. By changing the vowel : as, Bliss, bless.

11. By lengthening a diphthong and softening a consonant : as, House, mouse.

12. By dropping *tle* : as, Spittle, spit.

13. By dropping *th* : as, Warm.

[178] II. *Nouns are derived from Adjectives.*

1. By giving them a verbal signification : as, Warm, cool.

2. By prefixing *en* : as, Enlarge, elate.

3. By adding *en* : as, Shorten, lighten.

III. *Verbs are derived from Verbs.*

1. By prefixing prepositions : as, Overrun, impart, bespeak, emit, remember, aggrrieve.

2. By prefixing a conjunction : as, Anoint, i. e. and oint.

3. By changing *l* to *nt* : as, Oil, oint.

[179] § 5. *Of the Derivation of Participles and Gerunds.*

1. Present-participles and gerunds are derived from verbs, by adding *ing* : as Loving, seeing.

2. Perfect participles of regular verbs are derived by adding *d*, *ed*, or *t* ; as, Loved, lighted, spilt. The other participles by the terminations, which they take. And some change not the orthography of the verb.

§ 6. *Of the Derivation of ADVERBS.*

I. *Adverbs are derived from Substantives.*

1. By prefixing prepositions : as, Ahead, aside, upstairs, downstairs, indoors, in fact, to pass.

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2. By prefixing an adverb : as, Alittlewhile.
3. By prefixing a pronoun : as, Somtimes.

II. *Adverbs are derived from Adjectives.*

1. By prefixing a preposition : as, Alittle.
2. By prefixing an article : as, Themore, theless.
3. By giving them an adverbial sense.
4. By adding *y*, or *ly* : as, Gladly, fully, heartily.
5. By changing *e* final to *ce* : as, Once.
6. By changing *o* to *ice* : as, Twice.
7. By changing *ee* to *ice* : as, Thrice.
8. By adding a preposition : as, Goodly, allbeit.
9. By prefixing a preposition and adverb : as, Notatall.
10. By prefixing an adverb and conjunction : as, Twice-aslong.

III. *Adverbs are derived from Pronouns.*

1. By joining two together : as, Somewhat.
2. By adding an adverb : as, Somehow, anyhow, everywhere.

IV. *Adverbs are derived from Participles.*

1. By adding *ly* : Lovingly, lovedly.

V. *Adverbs are derived from Adverbs.*

1. By joining two together : Oncmore, twicmore, no-more.
2. By adding a preposition : as, Wherefore, therat, wherewith, morover.
3. By prefixing a preposition : as, Atonce, attwice.
4. By prefixing an adjective : as, Altogether.
5. By adding a conjunction : as, Notyet.

VI. *Adverbs are derived from Prepositions.*

1. By giving them an adverbial sense.
2. By prefixing a preposition and conjunction : as, By-andby.

Adverbs are also derived by the promiscuous association of the different parts of speech : as, Bylittleandlittle, forevermore, forgoodandall, eversomuch, &c.

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§ 7. *Of the Derivation of Prepositions.*

I. Prepositions are derived from Verbs.

Except is sometimes a preposition.

II. Prepositions are derived from Participles :

As, Excepting, touching, concerning.

III. Prepositions are derived from Adjectives :

As, Near, next.

IV. Prepositions are derived from Prepositions :

As, Into, unto, without, outof, throughout.

V. Prepositions are derived from Conjunctions :

As, But, than.

§ 8. *Of the derivation of CONJUNCTIONS.*

1. By joining an adjective and conjunction : as, Altho'.

2. By joining an adjective and adverb : as, Also.

3. By joining an adverb, article and adjective : as, Nevertheless.

4. By joining an adverb, preposition and participle : as, Notwithstanding.

5. Participles often become conjunctions : as, Seeing.

§ 9. *Of the derivation of INTERJECTIONS.*

I. Interjections are derived from Verbs :

As, Behold, hail, see.

II. Interjections are derived from Adjectives :

As, Strange, wonderful.

III. Interjections are derived from Interjections.

1. By prefixing an adjective : as, Allhail.

2. By prefixing an adverb : as, Soho.

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REMARKS.

These are the principal ways, in which words are derived from one another in our language. To notice everyone would be going to a greater nicety than is necessary.

It would be neither useful nor proper, here, to go into an inquiry of the derivation of words from the dead, nor living

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languages. Those, who make language their study, have abundant opportunity to amuse themselves on this subject. And herein the writings of Tooke and Harris, together with our best English dictionaries, will furnish the best information.

CHAPTER XIV.

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Of the Derivation of the ENGLISH LANGUAGE.

Having enquired particularly into the elements of words, their nature, the several classes into which they separate, and the manner in which they are derived from one another, we will now take leave of these parts of Grammar, by inquiring, a little into the origin of the English language.

It will be proper to begin our inquiries by observing, that the ancient root of our language is *Celtic*.

The first account we get of our ancestors, the Britons, who were the aborigines of the island of Great Britain, is from Julius Cæsar, who invaded the island, in the year fifty-five before Christ. He soon finished his conquest of the southern part of the island. The inhabitants, who then spoke a dialect of the old Celtic, retired to the north, and were afterwards called Scots and Picts, who still, in the highlands, as is said, retain something of their ancient dialect.

The fall of the Roman empire left them without protection. In the year 459 of our era, the Sax- [182]
ons were invited, by the Britons, to defend them against their northern neighbors, the Scots and Picts. After they had performed this kind office for the Britons, they took the country to themselves, and compelled the inhabitants to submit to them and their laws. They held the country till about the year 1010. Hence we derive the Saxon part of our language. The Saxon was a dialect of the Teutonic.

At this period Seven, King of Denmark, invaded and conquered the country, and held it about fifty-three years.

In the year 1066, William, duke of Normandy, invaded and conquered the southern part of the Island, for the fourth and last conquest. Notwithstanding the great attempts of the crown and court to make the Norman French the language of the country, such was the aversion of the people to their new masters, that they preserved their ancient language, the Norman only becoming its tributary, tho' all

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parliamentary and judicial proceedings were kept, for a long time, in that language. Hence the French part of our language.

[183] The Norman, as a court language, was superseded by the Latin, which became the court and literary language, not of England only, but of all Europe. From this circumstance and the conquest and occupation of the country by the Romans, as above related, for above 500 years, we derive the Latin part of our language.

These are the sources from whence we derive the English language, which, together with such accessions, as the learned have gradually made to it, from the classical languages, with the occasional adoption of words from the living languages of Europe and other parts of the world, by travellers and merchants, form the English language, in its present state of refinement.

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CHAPTER I.

Of the Nature and Use of SYNTAX.

Syntax teaches the right disposition and arrangement of words in a sentence.

A sentence is such an assemblage and arrangement of words, as conveys a clear and distinct idea. *Sentences are of two kinds: SIMPLE and COMPLEX.*

I. A SIMPLE SENTENCE has but one subject and one finite verb : (b) as, "Life is short."

(b) Finite verbs are made in any of the first four moods, and infinite, in the infinitive.

A simple sentence conveys but one principal idea, tho' it always has one, or more associated ideas, for it is impossible to express a single idea, without an associate : as, When I say *I am*, which is as simple as language can make, I imply substance, by *I*, when I express actual existence, by *am*.

Simple sentences are of three sorts : *Explicative, Interrogative, and Imperative.*

1. EXPLICATIVE sentences are *positive*, or negative : as, "I am. She is ungrateful." [185]

2. INTERROGATIVE sentences asks questions and have the verb preceding the nominative case, except when an auxiliary is used, when the auxiliary precedes and the principal verb succeeds the nominative case : as, "Was it she?" "Did Washington conquer the Britons?"

3. IMPERATIVE sentences command a second person to be, to do, or to suffer. The verb and the nominative case are situated to each other, as in interrogative sentences : as, "Go thou." "Do thou go." "Be thou gone." "Be thou going."

The principal parts of a simple sentence are *the agent, the attribute, and the object*. The *agent* is the person speaking, spoken to, or spoken of. The *attribute* is what is affirmed or denied. The *object* is what is affected by the action : as, "I govern my passions." "Thou governest thy passions." "He governs his passions." *I, thou and he* are agents and nominatives ; *govern, governest and governs* are the attributes, or things affirmed, or attributed to the agents ; *passions* are the several objects of the verbs.

[186] II. A COMPOUND SENTENCE contains two, or more simple ones, coupled together by one, or more connective words : as, "Life is short, art long, and money treacherous."

The parts of a compound sentence are called its members. See preceding example.

The parts of the members of compound sentences are called clauses : as, "The ox knoweth his owner, and the ass his master's crib ; but Israël knoweth not, my people consider not."

Sentences, simple or compound, in themselves, become members of sentences by being coupled together.

Phrase has two definitions : 1, It is either a simple sentence or a clause. 2, It is the manner or style of writing.

Syntax is divided into *agreement and government*.

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CHAPTER II.

Of the Agreement, or Concord of Words.

A mutual agreement exists between the nominative case and the verb ; the noun, pronoun, adjective and participle. This connexion is called the concord or agreement of words.

SYNTAX.

§ 1. Of the *ARTICLE*.

RULE 1.

The indefinite article agrees with nouns in the singular number only, or with nouns of multitude singular : as, "A man, an ounce, an assembly."

RULE 2.

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The definite article agrees with nouns in both numbers : as, "The man, the men, the assembly."

1. The definite article *the* carries an idea of presence, and greatly resembles the pronoun *this* : as, "*The* man did it," i. e. *this man*. See p. 356. When it carries an idea of absence, it resembles *that* : as, "Thou art the man," i. e. *that man*.

2. The indefinite article, in some measure, has the same effect ; but the idea of presence or absence is always left to be gathered from the sense : as, "A man did it." It being uncertain whether *this*, or *that*.

3. The indefinite article is so far definite, that it means one single thing only, or one whole.

4. When we make a noun a general term, the article should be omitted : as, "Man was made for society." "Man, that is born of a woman." "And the Lord God made man of the dust of the ground." "All mankind."

5. In administering oaths, the definite article should always be used : as, To witnessés, "to tell *the* [189] truth," &c. i. e. *the truth* of that particular case, in distinction from all other truths. To civil officers, "to support *the* constitution and *the* laws of," &c. To jurors, "to return a true verdict according to *the* law and *the* evidence."

6. A word, which is not used in a definite sense, should not be made definite by use of the definite article : as, "I persecuted *this way*, unto *the* death." It should be, *unto death* ; because no particular form of death is meant.

7. Sometimes the definite article is improperly omitted, when the term is made definite : as, "When he the spirit of truth is come, he will lead us into all truth." It should be all *the* truth, i. e. The gospel truth, in distinction from all other truths.

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8. One article is sometimes improperly used for another : as, "Who breaks a butterfly on *a* wheel" [*the* wheel.]

9. A nice distinction of sense is sometimes made by the use, or omission of the article : as, "He behaved with *a* little reverence." This is positive, meaning that the boy had some manners. "He behaved with little reverence." This is negative, meaning that the boy had *so* little manners, as, in fact, to be ill manners. So, if I say "few men were with him," I speak not only diminutively of the number, but reproachfully of the man, as wanting adherents. But to say "*a* few men were with him," is speaking respectfully of the man and his company.

[190] 10. *The* is often used emphatically to distinguish a person by an epithet : as, "In the history of Henry IV. we are surprised at not finding him *the* great man."

11. *The* is often used emphatically, so as to have the effect of a possessive pronoun : as, "He looks like her, in the face," i. e. *in her face*.

12. When terms are coupled, which are not emphatical, the article should only be used with the first : as, "A man and boy were together." "The day and night were pleasant."

13. But when the terms are emphatical, the article should be used : as, "The cavalry, and the infantry, and the artillery all bore hard upon him." "A man and a woman were seen together."

14. *The* is sometimes compounded with adverbs of the comparative and superlative degrees to render them emphatical : as, "Themore I read the book thebetter I like it." "I like this book thebest of any."

15. *The* is sometimes used to render adjectives emphatical : as, "With such a specious title as that of blood, which, with the multitude is always the claim, *the* strongest, and *the* most easily comprehended."

[191] 16. In answering questions, when the sense is very emphatical, *this* and *the* are sometimes associated : as, "*This* is *the* man thy face shall see."

17. *The* is used in vehement accusation : as, "Thou art *the* man."

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§ 2. Of Nouns.

RULE 3.

Two or more nouns in conjunction, meaning the same person, or thing, agree in case: as, "Paul, the apostle." "Solomon, the son of David, king of Israel." See ob. 5, 6, 7, 8. p. 224, 2.

1. To express emphasis more fully, a personal pronoun is often put in apposition to one, or more nouns, which it represents: as, "Augustus, the Roman emperor, he, who succeeded Julius, is differently described." "Jesus went down to Capernaum, he and his mother." "The king himself," &c. See ob. 2, p. 240.

2. So pronouns are sometimes put in apposition to another: as, "Thou false promiser, thou shalt never obtain thy purpose."

3. When two or more nominative nouns are placed in apposition, the verb must agree with the first: as, "The founders of Rome, a gang of thieves and robbers, were a collection from many nations."

4. Adjectives, used emphatically with the article *the*, are put in apposition with proper names: [192] as, "Alexander, the great." "Louis, the bold." "Washington, the good."

5. In emphatical sentences, two personal pronouns, and a noun may agree in case: as, "When he, the spirit of truth shall come, he shall guide you into all truth."

6. The clause or member of a compound sentence is sometimes put in apposition to *it*, expressed, or understood: as, "That virtue will be rewarded and vice punished in the next state of existence, [it] is a doctrine clearly taught in the bible." See p. 75, and ob. 3, p. 207.

7. *Which*, used both as a relative and demonstrative pronoun, and the noun, with which it is joined, are placed in apposition to the subject matter of a preceding sentence, when that subject matter is laid down as a fundamental principle: as, "Weak men, tho' princes, deserve not praise. *Which* rule, had it been observed, a neighboring prince had wanted a great deal of that incense, which was offered him." *Rule* and *it* are also in apposition by ob. 6. See ob. 7, p. 209, R. 50, p. 271.

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[193] 8. Common as well as proper nouns are put in apposition : as, "Religion, the support of adversity, adorns its possessors."

9. The nominative case absolute, may be put in apposition with a substantive pronoun : as, "Personal pronouns being used to supply the place of nouns, [they] should not be used in the same part of the sentence."

§ 3. Of PRONOUNS.

RULE 4.

Personal pronouns agree in number, gender and person, with their nouns : as, "Paul was an apostle, he preached the gospel to the heathen."

1. It frequently happens that pronouns are substitutes for nouns of different genders : as, "The king and queen fled ; they were pursued and taken." See p. 51.

[194] 2. The neuter pronoun of the third person singular is indiscriminately applied to any gender, in explicative sentences : as, 1, The subject of discourse, or inquiry : as, "It rains, it snows, it is fair weather. Who was it, that I saw ? How is it with thee ?" 2, The cause or effect : as, "We heard her say it was he." "The truth is, it was I, who did it." 3, Applied to collective nouns : as, "It is a few great men, who decide for the whole." (c) See p. 96.

(c) This form is so uncouth and inelegant, that it cannot be presumed any writer of taste will ever use it. It should be, *A few great men decide, &c.*

3. Sometimes the member of a sentence is the antecedent. See ob. 6, p. 192.

4. This rule is often violated thro' inattention and a want of proper attention to the nature and import of collective and distributive terms : as, "Each of the sexes should keep within its proper bounds and content themselves [itself] with the advantages of their [its] peculiar districts." "Can anyone on their [his] entrance into the world, be fully secure, that they [he] will not be deceived." "One should not think too favorably of ourselves [himself.]"

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5. Personal pronouns being used to supply the place of nouns, should not be used in the same part of the sentence : as, "The king he is just." "I saw her the queen." "My books they are printed." [195]

6. To find the antecedent to a personal pronoun, ask the question, who ! which ! or what ! and the word, which answers the question, is the antecedent : as, "And Alexander marched his army into the plain and he encamped by the brook." "Who marched," &c. *Alexander*.

RULE 5.

Relative pronouns agree with their antecedents, in gender, number and person : as, "This is the friend, whom I love."

1. The antecedent is often elegantly understood, by beginning a sentence with the relative, when in the nominative case : as, "Who is fatal to others is fatal to himself," i. e. *the man, who*, &c. See ob. 13, p. 199.

2. The antecedent is sometimes expressed, and sometimes understood, and so is the relative.

3. When the relative is in the objective, it always precedes a verb, even tho' governed by a preposition : as, "Whom ye ignorantly worship." "This is the man for whom I did it."

4. By an elegant transposition, the antecedent is sometimes placed after the relative : as, "Who- [196] so hath this world's goods, and seeth his brother have need, and shutteth up his bowels of compassion from him, how dwelleth the love of God in him?" *Him* is the antecedent.

5. When the relative refers to two, or more antecedents, of different persons, it must follow the person of the speaker if he be included : as, "Thou and he and I, who escaped," i. e. *we, who*, &c. But if the second and third persons only are used, the relative should be of the second person : as, "Thou and he, who escaped, i. e. *you, who*, &c. See p. 51.

6. When a person speaks of himself, the noun, the relative and the verb aswellas the personal have been taken to be indiscriminately of the first or third person. This is not true. The cause of this error is the want of a proper distinction between sentences, wherein the person speaks entirely of himself, and those, wherein he speaks of himself with reference to somother person, or thing. For, when

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a person speaks of himself only, all the terms, whether antecedents, substitutes or relatives, are of the first person : as, " I John, saw the heavens open." " I who speak in righteousness, am mighty to save." " I who walk majestically the queen of heaven." See ob. 3, p. 238. But when a person speaks of himself with reference to something else, or makes himself the *object, care, solicitude, or protector* of another, the antecedent and relative are of the third person only : as, I am he, whom thou seekest." " I am the friend, who protects you." And herin the scholar will notice the evident supposital change of person. For the speaker after naming himself supposés himself to be the *object, case, &c.* of the person to whom he speaks, and this makes himself the third person, as respects the other. But when the person speaking only contrasts himself with the second, or third person, the verb always remains of the first person : as, " If I were he, I would do otherwise." " If I were you, I would go." And the scholar should remember that it is an axiom of the language, that the pronouns never change persons, tho' the nouns do. For this is the only criterion, we have, by which to know the persons of nouns. In vulgar phrase, I is sometimes associated with a verb, in the third person : as, " Says I," which is perfectly wrong, as is evident, by only putting the words in their proper placés : as, I say, See ob. 3, p. 219.

And if this vulgarity appeared only in common parlance, it would not need so particular a notice, neither would it be so reprehensible. But I find that several late authors, who, in other respects, are entitled to merit, have adopted these vulgarities, as common cant phrasés, and apparently with a view of being witty. But an author who has noöther way of showing his wit, than by such vulgar and ungrammatical absurdities, had much better keep his wit to himself. Two books, which have appeared oflate, viz. " Thinks-I to myself," and " I says says I," have these absurdities for their title pames, and common phraseology, thro' the whole works. And in every instance, in those two books, where they are used, it is evidently the author's design to use them as witticisms. All such expressions contain two downright errors : 1, Of associating a verb, in the third person, with a pronoun, in the first. 2, By using the verb in the present tense, when the act expressed by the verb, is in the imperfect tense. A writer, who will thus deliberately mangle his ideas and his language,

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would do well either to drop his absurdities, or his subject, or both. Had these authors been as careful in omitting all improper terms, as in omitting to put their names to their books, it would have added much to their reputation. The English language has suffered immense scandal, in this way, and by the mimicry of the bad English of foreigners. And even Peter Pindar, who, in other respects is one of the purest and most classic writers we have, has frequently disgraced himself and his subject, merely for the drollery of mimicing Frenchmen and Dutchmen. The fine writers of other tongues tarnish not the glory of theirs, in this way.

7. The relative is often elegantly understood, and the helping verb omitted : as, "He is a son, [197] loved of his father," i. e. *who is loved*, &c.

8. The relative, *who*, should be only applied to persons, and such collective nouns, as mean persons only : as, Washington and Adams, *who* were presidents." "The congress, *who* passed the law." Some prefer the use of *which* and *that*, when applied to collective nouns. And when other things, besides persons are included under the general term, the whole being spoken of under the idea of instrumentality, or when terms are used figuratively by personification they are then proper and then only : as, "The army, *which* conquered the Gauls." "The two houses, *which* quarrelled about their privileges."

9. *Which*, as an interrogative pronoun, has been supposed to be properly used, when we wish to [198] distinguish one of two persons, from the other : as, "Which of you did it." But this is erroneous. For *which* is altogether of the neuter gender, and *who*, or *whether*, in all such cases should be used and not *which* : as, "Who of you did it?" or, "Whether of you did it."

10. *That* is used in all the genders ; but should not be used indiscriminately for *who* and *which*. It is generally considered to be the proper term, when demonstration, or great emphasis is meant : For when properly used, it is much more emphatical and definite than *who* or *which* : as, "Charles XII. of Sweden, was the greatest mad man, *that* the world ever saw." "Cataline's followers were the profligatest, *that* could be found in the city." "O wretched man, *that* I am." But, as a common relative, it is quite inelegant. See p. 74.

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[199] 11. When two relatives come together, *that* should be used, as the reciprocal term, for it is elegant to double the use of any term, when it can be avoided : as, "Who, *that* has any sense of religion, would have acted thus." See ob. 1, p. 195. ob. 2, p. 194. This happens in interrogative sentences.

12. So when which is the precedent interrogative term, *that* should be the reciprocal term : as, "Which is the knife *that* you bought."

13. When the masculine and neuter, or feminine and neuter are used together, as antecedents to the same relative, *that* should always be used, because no other relative is the same in all the genders : as, "The man and the money *that* he found." "The woman and the estate, *that* became his."

[200] 14. The neuter gender is always applied to infants, when the gender is not designated, by any other word expressive of gender, as *boy, girl ; son, daughter* : as, "The child, which died." "Which child, *that* child, what child." "It died," &c.

15. The members of compound pronouns, whether personal or relative, should never be separated, unless for poetic measure : as, "I myself did it." "On whichsoever side he turned." Not, *I did it myself, on which side soever he turned.* And the reason is plain. For that disposition of the words, in a sentence, least liable to mistake and ambiguity, is always the best. See R. 15, p. 38, ob. 2, p. 240.

16. The same antecedent has often several relatives : as, "Jehovah, who made the world, by whose bounty we live, and by whom we are preserved, is eternal."

17. To find the antecedent, see ob. 6, p. 195.

[201] § 4. Of ADJECTIVES and ADJECTIVE TERMS.

RULE 6.

Adjectives, adjective pronouns and participles agree with their nouns in number, case, gender, and person : as, "He is a good man." "This book." "She is a loving mother."

1. When relatives become interrogatives, or demonstratives, they conform to this rule : as "Which pen shall I take ?" "What man is that?"

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3. Adjectives are frequently used without their nouns, in nature of nouns : as, "I was eyes to the blind, and feet was I to the lame." "The blind see not." "The deaf hear not." See ob. 1, p. 172.

3. Personal pronouns, like nouns, have adjectives, &c. to agree with them : as, "He is good." "She is virtuous."

4. Many nouns originally plural, by long use and custom have become of both numbers : as, "By this means he obtained pardon." "His wages are due." "The wages of sin is death." "Your victuals is ready."

5. Two or more adjectives often agree with the same substantive : as, "a learned, wise, just, gracious, good, old man."

6. The distributive pronouns are used in the singular number only. Which see. They are, [202] however, like the indefinite article, associated with collective nouns ; but this should only be done when singularity of idea is expressed : as, "Every army is," &c. "Each nation loves to domineer." "Every nation has its rights." "Neither house can do business alone."

7. Adjectives which are made adverbs, by adding *ly*, should not be used adverbially, without that termination : as, "The bell sounds clear [clearly.]" "He rides single [singly.]"

8. But in the comparative and superlative degrees, they are properly used as adverbs : as, "He acted bolder, than was expected." "He behaved the noblest." Or the adverbs *more* and *most* may be used : As, *more boldly, most nobly.*

9. Double comparatives and superlatives should not be used : as, "Bestest, more worse, most best." See ob. 2, p. 231. [203]

10. Some adjectives, in the positive degree, carry with them a superlative sense, and admit not properly the comparative and superlative forms : as, *Chief, perfect, right, universal.* They are, in this respect similar, to the adjective *all*, whose extent of signification is to be measured by the phrase, in which it is used.

11. When two things only are compared, the comparative degree should be used : as, James is taller than John." "This is the better way." See p. 94, ob. 10.

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[204] 12. So when one is compared with two or more of the positive degree, the comparative should be used : as, "Saul was, from his shoulders upwards, taller than the rest of the people."

13. But when one thing is compared with all others, the superlative should be used, because the other two degrees are necessarily supposed : as, "Covetousness, of all vices, enters deepest into the soul." See ob. 7, 8, p. 94.

14. When one thing is compared with two differing in quality, the superlative should be used : as, "This knife is the best of the three."

15. To prevent the repetition of nouns, which have been previously used, see p. 84.

16. Adjectives used emphatically, to which we wish to attach more notice, than to the noun, should be placed after it, or at the end of the clause, member, or sentence : as, "Goodness infinite." "Wisdom unsearchable." "Vanity renders its possessor despicable." "An army fifty thousand strong." This form has another excellence, that of omitting the insignificant word *it* : as, "It was a delightful interview." *The interview was delightful.*

[205] 17. In interrogative and exclamatory sentences, the adjective should precede the noun : as, "How despicable is vanity !" "What good man would have acted thus ?" But, in poetry, all rules must yield to harmony and measure.

18. When the adjective and noun are both emphatical, it is sometimes placed in the beginning of the sentence, or clause : as, "Great is the Lord, and great his might." "Just and true are thy ways, thou king of saints."

19. After naming a number of different sectaries, others remaining unnamed, *all* is used to include the named and unnamed : as, "Royalists, courtiers, churchmen, republicans, all parties concurred."

20. Adverbs, which qualify adjectives, should not separate them from their nouns : as, "A number large enough."

[206] 21. When adjectives become nouns, they have, like nouns other concordant words : as, "The chief good."

22. To find the noun, with which the adjective, &c, agrees. See ob 6, p. 195.

23. *Which* sometimes refers to the subjectmatter of a preceding clause, but not to any particular word : as, "I wish

you to bring your bill to my house to morrow for settlement, which will save me considerable trouble." And in such cases it includes the substantive term with it: as, *Which thing, &c.*

§ 5. Of VERBS.

RULE 7.

The verb agrees with its nominative case in number and person: as, "I love, thou lovest, he loves, we are, ye run, they sleep."

1. To find the nominative case, see ob. 6, p. 195.

2. We have two styles, in English, the solemn and familiar. In the solemn style, the singular number of the second person of the pronoun and verb are used. All addresses to the Deity, and sovereign dignities should be in the solemn style. The solemn style, in the third person singular is distinguished by ending the verb in *th*, as *loveth*. See (v) p. 115, and p. 121. In the familiar style, by long use, it has become proper to apply the second person plural of the pronoun and verb, to the singular number and is now deemed inelegant to use the singular: as, "Will you ride with me?" "I can oblige you." Some of our best authors violate this rule by using the third person singular of the verb: as, "I am just now as well, as when you was [*were*]." "Knowing that you was [*were*] my old master's friend." The familiar style, in the third person singular ends the verb in *s*, or *es*.

3. The clause of a compound sentence is said to be the nominative to a verb, in the third person singular. See ob. 6, p. 192. This is not true, for the clause is put in apposition to *it*, expressed or understood, and *it* is the nominative to the verb. Besides, in such sentences, the verb is separable and should be separated, from the clause by a comma, whereas the verb is never separable from its true nominative, except in transposition, which is quite another thing. See ob. 5, p. 195. Take the sentence aforementioned, ob. 6, p. 192. What is clearly taught? *it*, i. e. the *doctrine*. See ob. 1, p. 206. In this sentence *doctrine* is the subject matter of the sentence, or the result of what is affirmed by *it*. *It* is its counter term, and *that* is the presuppositive counter term to *it*. And that this position is correct, is evident, from only supplying the noun, which *it* represents: as, "That virtue will be re-

warded and vice punished, in the next state of existence, the *truth* is a doctrine," &c. Such sentences are very much in nature of a noun of multitude singular. And, in any case, we may, with as much propriety, say that the antecedent term of a pronoun, is the nominative to the verb immediately associated with it, as that the member of a sentence is the nominative to a verb ; as, " Paul preached the gospel, when *he was* at Rome." And besides, in all such sentences it should be noticed, that *is* is a third personal verb, and that a third personal has no other nominative, in any case, but *it*. See ob. 3, p. 213, and ob. 2, p. 194, and p. 310.

[208] 4. We will notice a few instances of the violation of this rule : as, "What signifies [*signify*] good opinions." "If thou would [*wouldst*] be easy and happy in thy family, observe discipline." "Gold, whence came [*camest*] thou? When will [*wilt*] thou come again." "Wheresoever thou cast [*castest*] thy view." "Thou, false promiser, shall [*shalt*] never obtain thy purpose." "Great pains has [*have*] been taken."

5. Several verbs often agree with the same nominative case : as, "The little ants, for one poor grain, labor and toil and strive."

[209] 6. Every verb has a nominative case, expressed or understood. The nominative is frequently understood, especially in imperative phrases.

7. A noun should never be used in the nominative without a verb, unless absolute : as, "*Man*, tho' he has a great variety of tho'ts, and seeth, from which others might derive profit and delight, yet they are all within his own breast." It should be, *yet he has them*, &c. making *man* and *he* in apposition. See ob. 1, p. 191.

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CHAPTER III.

Of the Regimen, or Government of Words.

One word has influence upon another, and causes it to be in some particular case, mood, tense, number or person. This is called the *regimen*, or *government* of words.

SYNTAX.

§ 1. Of SUBSTANTIVES.

RULE 1.

The nominative case governs the verb: as,
“Dick is idle, I am, thou playest.

1. To find the nominative case, see ob. 6, p. 195.

2. What is meant by the nominative case governing the verb is this: *whatever number or person the nominative case is, the verb must be of the same.*

3. In compound sentences, the elegance of language requires transposition, wherein other words or clauses often intervene the nominative and the verb: as, [211]
“Julius Cæsar, who conquered the Gauls and Britons, and afterwards overthrew the government of his own country, in private life, was mild and courteous.”

RULE 2.

The infinitive mood is often the nominative to a verb: as, “For me to live is Christ; but to die is gain.”

1. Besides being a nominative case, the infinitive often governs an objective, which comes between it and the verb: as, [212]
“To see the sun is charming.” It has been supposed, that the words associated with the infinitive, in such cases, are a part of the nominative term. But this opinion is incorrect for two reasons: 1, It is an absolute absurdity to say that an objective is ever a nominative, or any part thereof. 2, In determining the nominative to a verb, by asking the question, every thing, not a part of the nominative, is necessarily excluded in the answer, without injury to the sense; but if any part of the real nominative be omitted, the sense is destroyed. *Ques.* What is charming? *Ans.* To see. And whether it be to see the sun, or any other object, is altogether a casualty. And these intervening terms between the infinitive mood and the verb are in nature of adjective terms. So also, if the infinitive be neuter: as, “To be blind is a misfortune.” This construction preserves the purity of the rule. We may, with as much propriety, say that the different words or clause associated with any other nominative are a

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part of it, as that the different words or clause, associated with the infinitive are.

[213] 2. Words associated with the infinitive are often only explanatory of that mood, and should be separated, by commas, into a clause by itself: as, "To die for one's country, is glory."

3. Whether one, or more infinitives make the nominative, the verb is always singular: as, "To love and fear God, is man's duty." See R. 5, p. 218.

RULE 3.

Verbal nouns take the same case after them, as the verbs from which they are derived: as, "I heard of his writing a book." "On Christ's assuming human nature." "I heard of his being judge."

1. Verbal nouns are always preceded by possessive pronouns, or nouns in the possessive case. See R. 7, p. 220.

[214] 2. They are called verbal nouns, because, though nouns, they still retain all their verbal power and office.

3. They are sometimes used without either the nominative or objective case after them: as, "It is the Lord's doing."

4. They often take a verb after them: as, "Mens continuing in sin is the cause of their destruction."

5. Possessive pronouns, when they precede verbal nouns, agree with them as with other nouns: as, "His dying reduced his family to poverty."

6. Verbal nouns are made of the participles of all the voices, and when such participles become verbal nouns, if compound, they should all be reduced to one word, according to R. 15, p. 38: as,

1. Those formed of the participles of the active voice. And 1, Of the present participle: as, "I heard of his *writing* a book." 2, Of the perfect participle: as, "I heard of his *having written* a book."

[215] 2. Those formed of participles of the passive voice. And 1, Of the present participle: as, "I heard of his *being loved*." 2, Of the perfect participle: as, "I heard of his *having been loved*, by her."

3. Those formed of the participles of the middle voice.

SYNTAX.

And 1, Of the present participle : as, "I heard of his *being*-*loving* her." 2, Of the perfect participle : as, "I heard of his *havingbeenloving* her!" (d)

(d) The form of the present participle middle is inelegant and probably will never acquire much use, tho' as capable of use, as any.

7. In many casés, gerunds, and present participles, which agree with the preceding and govern succeeding nouns, have been mistaken for verbal nouns : as, "Who ever heard of a miser *despising* richés." "The Americans, *in conquering* the Britons, have established their fame." "A woman *hating* flattery is a prodigy."

8. Verbal nouns of the passive voice take an objective case after them with a preposition expressed, or understood : as, "His *beingtaught* in the arts and sciencés renders him a useful citizen." "His *havingbeentaught* the arts and sciencés was beneficial to him," i. e. *in the arts*, &c. See R. 22, p. 239.

9. Verbal nouns are like nouns and verbs in some things, and unlike them in some. They are like nouns, as they are nominative casés, as they govern the possessive case, and as they are governed by prepositions. They are unlike nouns, in never being in the possessive case, in retaining the power and office of verbs. They are like verbs in retaining the power and office of verbs. And they are unlike verbs in having the power and office of nouns.

10. The scholar must distinguish between verbal nouns and pure nouns formed of present participles only. See ob. 1 and 6, this R. For pure nouns, formed of participles, are formed of the present participles only and conform only to the syntax of nouns. They are such as these : *learning*, *understanding*, *being*, *writing*, &c. as, "*Learning* is an ornament." "*Guided* by hisown *understanding*." "*Writing* is a useful art."

11. We have another method of forming pure nouns out of present participles, by R. 35, p. 248. In all such casés, the noun requires the possessive form according to R. 7, ob. 1, form 2, p. 220. See ob. 1 p. 212.

RULE 4.

[216]

A noun of multitude may be the nominative to a verb either in the singular, or plural number : as, "The army was routed." "The people were appeased."

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1. In the use of nouns of multitude, the scholar must observe, that when the idea is collective, and the multitude is spoken of as of one whole, the noun is singular ; when distributive, i. e. referring to the individuals separately, or divided into different classes, or bodies the noun is plural. See p. 43 : as, in examples.

2. Sometimes the sense is collective, in the former part of the sentence, and distributive in the latter : as "Congress has assembled and they have commenced business." "The army was routed assoon as they began the onset." In the first clause Congress is spoken of as one single collective body ; and in the second clause, as divided into the proper branches for legislation. So of the army. In the first clause it is named as one body ; and in the second, as divided into divisions, &c. in proper order of battle. Writers and speakers should be particularly careful, in the use of collective terms to know whether the ideas expressed by them are collective, or distributive.

[217] 3. Collective nouns, when applied to corporate bodies, are always singular, for they are only known by their corporate names, not of the individuals, who compose them : as, "Harvard university is well endowed." "The American academy of arts and sciences is learned and respectable."

4. When the indefinite article is used with a collective noun it is always singular. See p. 43.

5. When number and quantity are spoken of in the abstract, without reference to the individual persons, or things of which composed, the noun is always singular : as, "The number of people assembled, on that occasion, was very great." "The quantity of provisions produced, this year, is immense." In the first example the collective body, not the individuals is meant ; and in the second, the whole quantity, not the different kinds.

[218]

RULE 5.

Two or more nouns singular connected by a conjunctive conjunction require their noun, pronoun, adjective, verb, and participle agreeing with them to be in the plural number : as, "Demosthenes and Cicero were excellent orators ; they excelled all the ancients."

SYNTAX.

1. This rule is often violated : as, "And so, also was [*were*] John and James, the sons of Zebedee." "All joy, tranquility, and peace forever and ever doth dwell [*dwell*] with thee."

2. When nouns are nearly related in sense, some say that the concordant term may be in the singular : as, "Ignorance and negligence has produced the effect." But this opinion is wrong ; for the relationship of terms alters not the rule, which is founded on abstract and unvarying principles. And besides similarities are not identities. But they say, *the concordant term is separately understood with each*. This also is incorrect ; for this only takes place in disjunctive sentences, which is formed on principles entirely different. And this error is exactly of a piece, with all others ; when a man commits one and justifies it, he must justify it by another, and the farther he proceeds, in this way, the worse he is both in principle and fact. See ob. 3, p. 213.

RULE 6.

[219]

Two or more nouns singular connected by a disjunctive conjunction require their noun, pronoun, adjective, verb and participle agreeing with them to be in the singular number : as, "James, or John, or Joseph will accompany me."

1. When we consider rightly of the rule, we see that a plural concordant can not belong to a disjunctive sentence of singular terms, for the antecedent terms are disconnected, the concordant terms agreeing with each separately.

2. We will notice a few violations of this rule : as, "A man may see a metaphor, or an allegory in a picture, as well as read them [*it*] in a fable." "Neither character, nor dialogue were [*was*] yet understood."

3. When different persons are disjunctively connected, the concordant words must agree with the last, and be understood as to the others : as, "Thou, or I, or he is wrong."

4. So if they be of different numbers and genders : as, "Neither poverty, nor riches, nor honor has injured him."

One substantive governs another, signifying different thing and implying property in the possessive case : as, "Peter's wife's mother." "Man's happiness."

1. In English we have two ways of signifying possession. 1, As in pages 62 and 63. In all such cases the noun in the possessive case precedes the other noun. 2, By use of the preposition *of* in the objective case : as, "Honesty is the glory of man." In all cases, when the possession is signified by *of*, the noun, which would succeed and govern the other noun, according to the rule, precedes the other, having the preposition between them, governing the noun, which would otherwise be in the possessive case. See p. 56, 213, ob. 1.

[221] 2. We sometimes find three possessive forms with *of* in the object, in succession ; as, "The severity of the distress of the son of the king, touched the nation." Better thus : *The severe distress of the king's son*, &c.

3. Care should be taken in the use of *of*, for it sometimes signifies possession, and sometimes extraction, when it has the form of *from*, *according to*, or *out of*. But with proper attention the sense will determine. For when *of* means possession, it may be dismissed, and the noun it governs be put in the possessive case according to the rule, and the sense continue the same ; as "The glory of man, or man's glory." This will always determine whether *of* is possessive. For when it is not, the sentence can not be solved in this way.

4. The noun, which governs the possessive, is often understood : as, "He went to St. Peter's" [*church*.] "I called at my father's" [*house*.] "He left it at the Bookseller's" [*shop*.]

5. Nouns may be in apposition in the possessive as well as in the others : as, "I bo't it at Mr. Dobson's, the bookseller's" [*store*.]

[222] 6. When they are not separable by commas, the sign of the possessive case should be affixed to the latter only : as, "The Emperor Leopold's army." "Dionysius the tyrant's rage." "For David my servant's sake."

SYNTAX.

7. But when the nouns are separable, by commas, the sign should be affixed to each : as, "I bo't it at Mr. Dobson's, the bookseller's shop." See R. 3. p. 191.

8. Several nouns, in the possessive case, connected by conjunctions should have the sign affixed to each : as, "This is John's and James' and William's and Joseph's book." So if the conjunctions be disjunctive : as, "It was my father's or mother's property."

9. Substantive pronouns, in the possessive case, are governed by nouns understood : as, "This [223] book is mine. That fan is hers."

10. The sign of the possessive should always be affixed to single terms, whatever be their terminations, unless it makes the pronunciation difficult and the sound uncouth. See declension of nouns. But this must be governed, in some measure, by good taste.

11. In compound sentences, a clause should never intervene the possessive and the noun governing it : as, "She began to extol the farmer's, as she called him, excellent understanding."

12. We have one method of forming the possessive, which deviates from the rule, and ob. 1. It is when two possessives come together, the first being formed by the apostrophè, and the second, by *of* in the objective having the possessive sign belonging to the former term attached to the latter, for the ease and elegance of pronunciation : as, "The King of Great Britain's soldiers." "The King of Spain's navy." In all such sentences, the scholar should distinctly notice, that the noun preceding the *of* is in the possessive, and is governed by the noun following the one, which bears the sign, and that the one having the sign is in the objective after *of*. This will appear plain by putting the words, in their syntactical order : as, "The King's soldiers of Great Britain." "The King's navy of Spain."

13. When a relative pronoun can be understood after the possessive case, the terms in the follow- [224] ing clause are not in apposition to the possessive, in the previous clause, as some have supposed, but the nominative after the verb agreeing with the relative : as, "I tarried a month at Lord Littleton's, the ornament of his country and friend to every virtue," i. e. *at Lord Littleton's seat, who is the ornament, &c.* So when a question is asked, and an answer given : as, "Whose glory did he emulate ?

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Cæsar's, the greatest general of antiquity," i. e. *Cæsar's glory, who was the greatest, &c.*

14. Adjectives are sometimes emphatically used, as substantives, in the possessive case : as, "I will not destroy it for ten's sake."

RULE 8.

Substantives signifying want, or necessity require the possessive form, with *of* after them, in the objective : as, "He has need of money." "He is in want of help."

1. Some may, perhaps, suppose this rule to be useless, as contained under ob. 1, p. 220. But the expression here is quite different, and I have always found inquisitive scholars inquiring for a rule in such sentences.

[225]

RULE 9.

Substantives govern the infinitive mood, whether they be in the nominative, or objective : as, "His ambition to excel is commendable." "He has a willingness to accommodate others."

1. The infinitive mood may be changed to a gerund, but the expression is not so elegant : as, "His ambition of excelling," &c. "He has a willingness for accommodating, &c."

2. The infinitive may have a verb after it, which agrees with the noun, or an objective case after itself, if active, or a nominative, if neuter.

3. When the noun is the nominative case to a verb after the infinitive, that the scholar may not mistake the infinitive, for the nominative, or a part thereof, he is referred to ob. 1, p. 212.

[226] 4. Substantives, pronouns, adjectives, and participles made substantives conform to this rule : as, "I taught him to write. Worthy to die. I tho't his writing to have been better."

5. And if the noun be governed by a preposition it is the same : as "It is of necessity to be done."

SYNTAX.

§ 2. Of PRONOUNS.

RULE 10.

Substantive pronouns have the same rules, applied to them, as substantives : as, "He is the Lord, who preserves me."

RULE 11.

[227]

If no nominative come between the relative and the verb, the relative is the nominative to the verb : as, "Jehovah, who made the world, is eternal."

1. Sometimes the relative becomes interrogative, and then it agrees with the noun, according to R. 6, p. 200. See p. 76 and 77. In interrogatives, in the masculine and feminine genders, the antecedent is generally contained in the term : as, "Who did it?" i. e. *what man* ? And frequently in the neuter gender : as, "What aileth thee?" i. e. *what thing* ?

2. When the relative and antecedent are both of the nominative, the relative takes the former, and the antecedent the latter verb : as, "True philosophy, which is the ornament of our nature, consists more in the love of our duty and the practice of virtue, than in great talents."

RULE 12.

[228]

If a nominative come between the relative and the verb, the relative is the objective after the verb, or a preposition : as, "Jehovah, whom we worship, is eternal." "I have just been reading Addison, than whom, no author is purer in his style. See p. 263.

1. See ob. 1, p. 227, for relatives are interrogatives under this rule as well as that : as, "Whom shall I take with me?" i. e. *what man* ? "What shall I do?" i. e. *what thing* ?

2. *Who* is always masculine, or feminine. *What* is of either gender, tho' generally neuter. *Which* is always neuter. See ob. 1, p. 195 and p. 74.

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[229] 3. When the relative is governed by a preposition, the preposition should immediately precede the relative. The practice, therefore, of putting the relative at the end of the clause, or sentence, is not only inelegant, but very vulgar and uncouth : as, "The man whom I voted for, has great talents," i. e. *for whom*, &c. See p. 74. And the using of the preposition, at the end of the clause, or sentence, leads to this error, namely, of placing the relative in the nominative, for the mind naturally anticipates a verb, according to ob. 2, p. 227, unless the governing term precede.

4. Even among good writers, a neglect of this rule has prevailed, in not heeding whether the verb were active or neuter. Ex. "Who [*whom*] should I esteem more than the virtuous and good?" "Those are the persons who [*whom*] he tho't true."

5. *Worth* and *cost* often govern the relative, by this rule. See R. 15, p. 231.

[230] § 3. Of *ADJECTIVES*.

RULE 13.

Adjectives signifying fatigue, worth and difficulty, require the possessive form, with *of* in the objective singular, after them : as, "Weary of life." "Worthy of death." "Difficult of entrance."

1. Other adjectives conform occasionally to this rule.

RULE 14.

Adjectives often govern the infinitive mood : as, "Worthy to die." "Ready to depart." "Mighty to save."

1. They are such as these : Good, bad, eager, ready, easy, pleasant, necessary, difficult, hard, agreeable, apt, worthy, and somothers.

2. Other adjectives occasionally fall under this rule, as their significations correspond to it.

SYNTAX.

RULE 15.

[231]

Adjectives of likeness and worth, govern the objective : as, "He looks like his father." "The hat is worth a dollar."

1. Some will have the preposition *to* understood, after like : as, "He looks like *to*, or *unto*, his father." But no necessity is of bringing in any word understood, for the adjective performs the office of government aswell without, as with a preposition. And the simplest form is preferable.

2. Others choose to have *as* understood after like, which, they say, puts the noun following in the nominative case : as, "The son looks like *as* the father." But if we use the pronoun in stead of the noun, we see, atonce, the impropriety : as, "He looks like *as* she looks." When we use *as*, *like* is not admissible : So when *like* is used, *as* is not. For they are both positive terms of similitude ; and two positives are not useable together anymore, than two comparatives, or superlatives. See ob. 9, p. 203.

3. Worth, as an adjective, can take only the objective.

RULE 16.

[232]

Partitives, numerals, interrogatives, comparatives, superlatives, and adjectives taken partitively, require the possessive form with *of*, in the objective plural, after them : as, "One of the sisters." "The first of men." "The elder of the brothers." "Thou holyone of the gods." "Whether of the two." See R. 8, and 13.

§ 4. Of the VERBS.

RULE 17.

Neuter verbs take the same case after them as before them, when both words refer to the same thing : as, "John is a good boy." "I knew it [i. e. the person] to be him." "A calf becomes an ox." "Tom struts a soldier."

1. If the nominative precede, the nominative must

follow ; and if the objective precede, the objective must follow. See R. 24, p. 239.

[233]

RULE 18.

But when the latter word refers to a thing different from the former, neuter verbs take the objective case after them : as, "The coat becomes him." (e)

(e) That is, they in fact become active verbs, for it is a grammatical solecism to say, that a neuter verb governs an objective case. And I have only inserted the rule for the sake of denying and refuting the principle ; for all such verbs and objectives fall immediately under rule 27. See p. 97.

1. Many verbs are so used as to be mistaken for neuters, merely for want of supplying the ellipsis : as, "His fortune increases" [*its quantity*.] "The storm abates" [*its violence*] "The flying clouds separated [*themselves*] from one another."

RULE 19.

A neuter verb standing between two nominatives, the latter affirming something of the former, must agree with the former : as, "Men are vanity." "The weight is fifty pounds."

[234] 1. Some suppose that compounding neuter verbs with prepositions makes them active : as, "He overslept himself." "He upset the chaise." This is not the case. See p. 163. For verbs are active, or neuter, according to the signification of the radical term, and not by force of the preposition. See p. 97. Therefore most of our verbs are active or neuter by position. For if a verb be really neuter, prefixing a preposition makes it not active. Neither does the taking a preposition, from an active verb, neutralize it.

2. A verb, capable of an active sense, cannot be said to be neuter otherwise, than by position. And, in truth, we have few verbs, which are purely neuter except *am* and *exist*. And these two, tho' of a different orthography, are the same in sense. For when I say, *I am*, I mean, *I exist*, and the reverse. And these verbs cannot be so used, nor com-

SYNTAX.

pounded, as to make them take an objective case after them of their own authority.

3. Next to these, *sleep*, *look* and *some others*, are of a neuter signification. When these verbs are [235] neuter, they have no nouns after them, or none, over which they have any control : as, "I sleep on a bed." "She looks pale." But these are capable of governing the objective case as active verbs : as, "He slept himself to death." "He looked her out of countenance." (*f*)

(*f*) Some confound *sit* and *set*, and make them synonymous. This is improper. For *sit* means to compose one's self to a seat, and *set*, to stop, place, or hinder. So of *lay*, and *lie*, see p. 145, 6, 7. Writers should be very careful in the use of terms, not to confound them, for it does them the dishonor of shewing their ignorance and inattention. See (*w*) p. 56.

4. When verbs take an active sense, the associating a preposition with them adds greatly to their force, their ornament, and their perspicuity. But their governing power is altogether independent of the preposition : as, in the ex. ob. 1, p. 234. "He slept himself." "He set the chaise." But the omission of the preposition destroys the whole force and beauty of the sense. And, if writers and speakers would but pay attention enough to this particular to be fully sensible how much our language might be enriched from this single source, they would as much as possible preincorporate prepositions with verbs, rather than use them adverbially after. For the composition of terms is the very essence of refinement in any language. See R. 16, p. 38.

5. Many suppose, that placing a preposition after an active verb, makes it neuter, and after a neuter verb, makes it active. This also is an error. For, as prepositions prefixed to verbs make them neither active, nor neuter, so neither does the placing them after : as, "He winks at her." "He ran with me." "He stayed at home." "I go to school." In the two first examples, the verbs are active, and have objects understood : as, "He winked his eye at her." "He ran a race with me." In the other two ex. they are neuter by position. [236]

6. One other thing, which seems to be very conclusive upon this subject, is, that verbs purely neuter conform to R. 17 ; but verbs neuter by position cannot.

7. I have remarked thus largely, because the common

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opinion of grammarians seemed to have almost established these errors as facts.

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RULE 20.

Verbs of gesture take the nominative after them : as, "I who move majestically the queen of Heaven." See ob. 6, p. 196.

1. Verbs of this description, when not verbs of gesture, are generally active, and when verbs of gesture, have more or less the meaning of walk.

2. Some solve such sentences by *as* : as, "I who move majestically, *as* the queen of heaven moves." Or by *like*, or *liketo* : as, "I who move majestically *like*, or *liketo*, the queen of heaven."

[238] 3. Neither of these ways is right, as they mutilate the idea meant to be conveyed. For the person meant is Juno, with whom no Goddess was equal ; therefore the comparative term, *as*, is improper. See ob. 11, p. 94. She is not speaking of her gait, or manner of walking ; therefore *like* is improper. But she is speaking of herself and dignity, as will appear, by supplying the ellipsis : as, "I, who move majestically the queen of heaven, *am* Juno." See ob. 6, p. 196.

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RULE 21.

Passive verbs of naming take the nominative after them : as, "His name was called Jesus."

RULE 22.

Passive verbs, except those of naming, take the agent after them, with a preposition : as, "Eliza is loved by Seth." See ob. 8, p. 215.

RULE 23.

Middle verbs conform entirely to the rule of active and neuter verbs.

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RULE 24.

Thirdpersonal verbs are neuter when they relate to nothing but the nominative case, or when both words refer to the same thing according to Rule 17: as, "It rains, it snows, it was he."

RULE 25.

When thirdpersonal verbs relate to something besides the nominative case, or when the latter words refer to different things from the former, they take the objective case after them: as, "It delights me. It pleased her. It becomes them." See R. 18, p. 233.

RULE 26.

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Verbs signifying affection of the mind require the possessive form, with *of* in the objective singular, after them: as, "He is of a good disposition." "She was of a pleasant temper." "He repents of his folly."

RULE 27.

Active verbs govern the objective case: as, "Seth loves Eliza." "The Lord knoweth them, that are his."

1. In the natural order of words the nominative stands first, the verb next, and the object next. But for the sake of elegance and melody, this order is entirely changed by transposition: as, "Whom ye ignorantly worship, him declare I unto you."

2. In many sentences, grammarians have mistaken the latter member of a compound pronoun, placed after a neuter verb, for an objective after the neuter verb: as, "He repents himself," i. e. he himself repents. And if we supply the ellipsis, it will explain the whole: as, "He himself repents of his folly." "The King soon found reason to repent him of having provoked such enemies." See R. 15,

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p. 38, and p. 72. This sentence contains two errors : 1, Of using only the latter member of a compound pronoun : 2, Of separating it from *king*, its antecedent and appositive term. See ob. 1, p. 191. The correction of these errors will explain all the difficulties of this, and such sentences : as, "The king himself, soon found reason to repent of having provoked such enemies." Such instances show both how inelegant and improper the practice is of separating the members of compound words. It shows also what abundant mischief has come to the English language, from the bungling and blundering way, in which many throw their words together like piles of brush. In sentences, like the foregoing, by changing the verb from a personal, to a third-personal, they become active : as, "It repented him," *that he did it*. "It repented the king, *that he provoked such enemies*." The scholar will notice, that changing the verb to a thirdpersonal, changes the pronoun from a compound to a simple term, when it has no appositive antecedent term, and when it has, it dismisses the pronoun altogether. This also shows how important it is to distinguish between personal and thirdpersonal verbs. See ob. 15, p. 200.

[241] 2. Verbs, which are really active, in sentences like the following, have been supposed to be neuter. But they are not, the object being understood : as, "Those, that think to ingratiate [*themselves*] with him, by calumniating me." "And the Lord spake [*a word, or these words*] unto Moses." See p. 234, 5, 6.

4. Verbs in the imperative mood never take the objective of the second person after them, except verbs signifying mental affection : as, "Love thyself." "Respect thyself." "Regard yourselves." It is therefore against every principle of grammar to place the objective case of the second person after verbs of other signification : as, "O thou seer, go flee thee [*thou*] away into the land of Judea."

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RULE 28.

Verbs signifying permission, communication and knowledge, take the objective after them, with the infinitive : as, "He let me go." "He stimulates his scholars to learn." "I knew him to be qualified for his office."

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RULE 29.

A noun or pronoun, standing alone, as an answer to a question, is either the nominative to the verb answering the question, or the object of it, or of a preposition expressed or understood: as, "**Who** did this? *John.*" "**Whom** admirest thou? *Her.*" "**For whom** laborest thou? *Mr. Smith.*"

1. When the preposition governs the answer, it always precedes the interrogative term.

RULE 30.

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Verbs of buying, selling, imparting, and receiving, take two objectives after them, one of the person governed by a preposition, and the other of the thing governed by the verb: as, "**I** bought **him** a farm." "**He** gave **me** an apple."

1. When the preposition is understood, the objective case of the person precedes the thing, and when it is expressed the objective of the person succeeds the objective of the thing.

RULE 31.

The verb *cost*, governs two objectives, one of the person and the other of the thing: as, "**It** cost **him** fifty pounds."

RULE 32.

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Verbs of naming, habit and manner take two objectives after them, both words signifying the same thing: as, "**The** learned make **etymology** the invariable rule of pronunciation." "**And** God called **the dry land** earth."

1. Some suppose this rule is contained under rule 3, p. 191. And some suppose a difference is in sentences sufficient to make the rule proper. I have, therefore, tho't fit to insert the rule, that grammarians may consider of the case,

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and adopt both rules, in practice, or that, which shall appear the more proper.

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RULE 33.

One verb governs another in the infinitive : as, "He learns to read." "Bid him go."

1. Horne Tooke says, "That *to*, which makes the infinitive mood of our verbs, is derived from the Gothic noun *taui*, which signifies *act, effect, result, or communication.*" It is nothing more than the past participle, *tauid*, of the verb *tanjan*. There is, therefore, no difference between the noun *love*, and the verb *to love*, [see p. 100] but what is comprised in the prefix *to*. When the old terminations of the Anglo Saxon verbs were dropped, this word *to*, [i. e. act] became necessary to be prefixed, in order to distinguish them from nouns, and invest them with a verbal character."

2. This is true respecting the infinitive mood only. For this mood is very much in nature of a noun. 1, As it is often the nominative to a verb. 2, It is often governed by a verb, or somother word. 3, It is often used absolute, all which properties belong to nouns. It is therefore, necessary to distinguish this mood from the noun, by the prefix *to*, especially as it has no number nor person associated with it to give it a verbal character.

[246] 3. But, as to anything else, *to* has no more to do with the verb, than anyother word in our vocabulary. For, tho' the radical terms of most of our verbs are the same as the nouns, no ambiguity attends them, the sense always determining, to which class they belong. See (s) p. 100.

4. Several verbs, as *bid, dare, feel, hear, let, make, need, speak, see, and have*, take the infinitive after them without the sign *to*. See p. 103, 4.

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§ 5. Of PARTICIPLES.

RULE 34.

Participles take the same case after them, as the verbs, from which they are derived : as, "We found him transgressing the laws."

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RULE 35.

The definite article placed before and the preposition *of* after the present participle make it a noun: as, "*The loving of our enemies is the will of God.*"

1. As to syntactical form, the participle performs the same office, as the noun: as, "*The love of our enemies is the will of God.* But the use of the participle carries this excellence along with it: it expresses act and energy, which the noun can not.

2. Sometimes the article is understood, and sometimes the preposition, and sometimes both. But this should only be when poetic measure requires it.

3 Many of our best writers are careless in the use of the present participles, in not framing their sentences so, as to show from inspection, whether they be participles, nouns, or gerunds. For, when they are participles, they should have neither the sign of the noun, nor gerund. When they are nouns, the sign of the noun should not be omitted. When they are gerunds, the article should never be used, nor a preposition after the gerunds, unless they be neuter. [248]

4. That the words, associated with the participles under this rule, may not be mistaken for a part of the nominative case, the scholar is referred to ob. 1, p. 212.

RULE 36.

Participles often govern the infinitive mood: as, "*I saw him trying to write.*" "*Born but to die and reas'ning but to err.*"

§ 6. Of GERUNDS.

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RULE 37.

Gerunds take the same case after them, as the verbs, from which they are derived: as, "*By reading and reflecting, we grow wise.*" "*On being accused, he fled.*"

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RULE 38.

Gerunds often govern the infinitive : as, " In learning to read." " By striving to learn."

§ 7. Of ADVERBS.

RULE 39.

Adverbs are associated with adjectives, verbs, participles and adverbs to qualify them : as, " Very fine weather."

1. Adverbs, tho' they have no government, require a proper place in the sentence ; for much of the elegance, beauty and perspicuity of language depends on the location of the adverb, and no part of speech, in the general run of composition, is so badly located. For the most part they precede adjectives, and succeed verbs : as, " He made a very sensible discourse." " He spoke unaffectedly."

2. Sometimes it precedes the verb, and, in compound sentences, intervenes the auxiliary and the principal verb : as, " Vice always creeps by degrees, and insensibly twines around us those concealed fetters, by which we are, atlast, completely bound."

3. The adverb should be placed as near the word, it qualifies, as the sense will admit.

4. When prepositions become adverbs, they always immediately follow the verb : as, " And they came *up* out of the water."

5. A few instances of the improper location of the adverb : " He must not expect to find study agreeable always." " We always find them ready," *always ready*. " Instead of looking contemptuously down on the crooked in mind, or body, we should look up thankfully to God : " *looking contemptuously down*, and *look thankfully up*. The following adverbs are rightly located : " If thou art blessed naturally with a good memory, exercise it continually."

6. When an adverb qualifies an adverb, it should immediately precede the qualified adverb : as, " In stead of looking contemptuously down on the crooked, in mind or dody, we should look thankfully up to God."

7. Tho' it is difficult to give a rule, which will always apply *asto* the location of the adverb ; yet the following will

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generally hold true : *When the adverb is emphatical, it should be placed after the term it qualifies ; when not emphatical before.* See ob. 16, p. 204.

8. Mr. Murray p. 161 says, "The adverb *there* is sometimes used, as an expletive, or a word adding nothing to the sense : " as, "*There is a person at the door.*" It is truly expletive. He says also, "Sometimes it is used to give a small degree of emphasis to the sentence : as, "*There was a man sent from God, whose name was John.*" This is untrue, for it is a downright absurdity to say that a term, which adds nothing to the sense, is emphatical. How much more elegant to say, *A man is*, &c. *A man was sent*, &c. See p. 383, 4.

9. *Ever* and *never* are sometimes used as synonymous ; but they are not : as, "Ask me never [*ever*] so much dowry and gift." "If I make my hands never [*ever*] so clean." And it should be noticed, that *never* is the negative of *ever*, being the compound of *not* and *ever*. And it is perfectly absurd, in a positive sentence, to use a negative term.

10. *Where* is frequently used for *in which* : as, "They framed the protestation, where [*in which*] they repeated all their former claims." But this form of expression is improper, for *where* refers to place only, and of course, can never have reference to thing. And besides, it is only the counter term to *there*. See ob. 8.

11. *Hence*, *thence* and *whence* are used for *from this place*, *from that place* and *from what place*. We frequently find corruptions in the use of these terms, by associating *from* with them : as, "From hence," "from thence," "from whence." This is entirely wrong, for the use of the preposition, we restore the noun, and in restoring the noun, we should restore the pronouns. And these are such elegant, neat, and concise abbreviations, that it seems strange, that any author of taste can have a disposition to corrupt them. And it is matter of great regret, that so many of our greatest authors are so very slovenly in their language.

12. *Here*, *there* and *where*, are often used with verbs of motion as synonymous, with *hither*, *thither* and *whither* : as, "He came here [*hither*] hastily." "They rode there [*thither*] with speed." "He went where [*whither*] he pleased." Against such errors, writers of taste should guard. And it should also be noticed, that *hither*, *thither* and *whither* are the counter terms to *hence*, *thence* and

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whence : the former signifying approach, &c. the latter departure, or location.

13. *When* is the adverbial abbreviation of *at which time*. Some writers carelessly use it so, as to give it the appearance of a noun : as, "In 1687 he erected them into a community, since when, it has begun to increase." It should have been, *and since, they have begun, &c.*

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RULE 40.

Some adverbs govern the infinitive : as, "About to die." "Likely to be spoiled."

1. Perhaps some may suppose the infinitive to be governed by a verb, in stead of the adverb. I have inserted the rule because it appears to me, that the adverb governs. If others should be of a different opinion, they will dismiss this rule and take R. 33.

§ 8. Of PREPOSITIONS.

RULE 41.

Prepositions govern the objective case : as, "He lives in town." "He gave it to me."

1. When several words, coupled together, are governed by the same preposition, it should be omitted after the first : as, "He went to Boston and New-York."

2. But when different prepositions govern, and the connexion between the terms is expressed by them, they should all be expressed : as, "He went from Boston, thro' Hartford, to New-York." "He conversed with me, about it, at his house."

3. The prepositions are frequently understood, especially before the pronouns : as, "Give [*to*] me the book." "Buy her some paper." "He was banished [*from*] his country."

[251] 4. Some controversy has been, among grammarians, as to *a*, preposition, used before participles. Bishop Lowth allows it to be a preposition, but gives no etymology of it. Dr. Wallis supposes it to be the contraction of *at*. Mr. Alexander supposes it to be derived from *on*. It appears to me to be the contraction of the preposition, *about*, especially as it retains all the sense and force of that preposition : as, "I am *a* walking," i. e. *about walk-*

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ing, or *now in the act of walking*. And it should be noticed that *a*, in such cases, like *about*, relates to immediate action or employment. This then settles the whole difficulty, for all present participles, on assuming a preposition, become gerunds. See p. 154. When *a* is preincorporated with nouns, whereby they become adverbs, it is undoubtedly the contraction of *at*, for *a*, like *at*, in such cases, carries the idea of place only, without any idea of action : as, "A-shore," *at the shore* ; *ahead, at the head*, &c. And these gerunds may be changed to participles, and the preposition to the indefinite article, by introducing a noun : as, "He went with a walking party." "He is gone to a hunting match," &c.

5. On is frequently contracted to *o* : as, "It is two o'clock," i. e. *two hours on the clock*. See prep. p. 161. That is, *o*, in such cases, is a pure preposition.

6. In many cases, *a* is an original preposition : as, "Sugar is a shilling a pound."

7. It is very inelegant to let a clause intervene the preposition and its object : as, "To suppose the zodiac and planets to be efficient of, and antecedent to, themselves, is absurd."

8. We should be careful to use proper prepositions, for the whole meaning of a sentence is often changed by changing the preposition, or using a wrong one : as, "We say, we are disappointed *of* a thing, when we cannot get it ; and disappointed *in* a thing, when it answers not our purpose." But to say, that we are disappointed *to, with, or for*, a thing, conveys no meaning at all.

9. Prepositions should not be used for conjunctions : as, "A combat between twenty Englishmen against [*and*] thirty Britons." [252]

10. A preposition should not be used between an active verb, and its object : as, "She admits *of* his address." "Admit *of* him." "He attained *to* it." See ob. 5, p. 236.

11. The same preposition should follow a noun, which naturally follows a verb : as, "I comply *with*, compliance *with* ; engage *in*, engagement *in* ; prevail *over*, prevalence *over*." &c. This generally, if not always, happens, in words which have been previously compounded with a preposition of a signification similar to the one, which follows.

12. When the objective follows a neuter verb, the preposition must be used : as, "I comply *with* your terms." "I am *with* you," &c. [253]

13. In particular sentences, some prepositions are synonymous : as, "A man expert *in, with or at* a thing."

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14. Care should be taken to use the proper preposition before nouns signifying place and the names of places. 1, The place of approach is designated by *to* : as, "He went *to* Boston." 2, The place of departure by *from* : as, "He went *from* Boston." 3, The place we pass, without entering, by *by* : as, "He went from Boston by Hartford to New-York." And if entered, by *thro'* : as, "From Boston thro' Hartford," &c. 4, The place where, is designated by *at* : as, "He is *at* home." "They touched *at* Cuba." In common parlance, *to* is often improperly used for *at* : as, "He is *to* home." It should be avoided.

[254] 15. *Of* has various significations and care should be taken to distinguish them, and use it properly. 1, It signifies extraction : as, "He was born, not of the flesh." 2, Disposition or intention : as, "He did it *of* his own accord." 3, It signifies property or possession : as, "To do the will of him, who sent me."

16. These are the leading traits of the prepositions. To be more minute, would be more labor than profit. The scholar must learn to distinguish properly between them, and that will, of course, lead him to a proper use of them.

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RULE 42.

Participles, which lose their concordance with nouns, become gerunds, by prefixing prepositions : as, "In keeping thy commands is great reward." "He was weary with doing well."

RULE 43.

Prepositions govern gerunds in the objective case singular : as, "By reading we learn."

1. The following are the principal prepositions, which govern the gerunds : *by, with, from, in, on, upon, of, without, besides.*

2. As a farther proof that the gerunds are a part of speech distinct from the participles, the scholar will notice how easily they are converted to nouns, according to the form of changing participles. See R. 35 : as, "By reading books, we learn." *By the reading of books, &c.* "He was satisfied with eating bread." *By the eating of bread.*

RULE 44.

Conjunctions connect the like *cases*, *moods*, and *tenses* : as, "I taught John and James." "If thou desire and pursue virtue."

1. Conjunctions connect different moods, when the agent and the act are the same : as, "He does ill ; but can do well." "He lives temperate and has long lived so." "He has done well, tho' he does not now."

2. So when the agent is the same and the acts similar : as, "He may come ; but he shall not tarry." "He shall go ; but he may return."

3. But when the actions are neither the same nor similar, whether the agent be the same, or not, the verbs must be of the mood and tense, if the sense be conjunctive : as, "If thou bring thy gift to the altar, and there remember, that thy brother hath ought against thee, leave there thy gift, and go thou, and first reconcile thyself to thy brother, and come and offer thy gift." [257]

4. But if the sense be disjunctive, the agents and the acts different, and the object of one verb be the agent of the other, different moods and tenses may be coupled : as, "Tho' he slay me ; yet will I trust in him."

5. As to the connexion of sentences, the same general rule applies, as in the connexion of words and members. When the sense is conjunctive, the sentiments should be the same, or similar ; when disjunctive, dissimilar.

6. When one or more words are coupled, by one or more conjunctions, the first governs, or is governed, or agrees and the others are coupled to it : as, "The Lord is holy, just and good." "The little ants for one poor grain, labor and toil and strive." "Give me neither poverty, nor riches." [258]

7. When any thing is affirmed or denied, the use of a conjunction puts not the verb in the subjunctive. See p. 102, 3, 5. So when a supposition is made, the truth of which is taken for granted, or to be selfevident : as, "Tho' he was divinely inspired ; tho' he was endowed with supernatural powers ; yet he reasoned."

8. When *that* and *lest* follow the imperative, they take the subjunctive after them : as, "Let him, who standeth, take

heed, *lest* he fall." "Take heed, that thou speak not to Jacob." "See that thou do it not."

[259] 9. When doubt, or condition is expressed, the verb is put in the subjunctive mood; but the expression of the verb and not the power of the conjunction, requires it: as, "If he repent he shall be forgiven." "Tho' he slay me; yet will I trust in him." See sub. m. p. 105. Conjunctions, in such cases, operate as a kind of auxiliaries to the verb, to help the signification.

10. And pronouns often perform the same office: as, "Whoever he be." "Whichever he choose."

11. When *soas* means *if*, it accompanies the subjunctive mood: as, "*Soas* such person be a freeholder," i. e. *if he be*.

[260] 12. Many suppose that the use of a conjunction, with a verb, in the potential mood, takes the verb out of that mood, into the subjunctive. But this is not true, for the conjunction, in stead of changing the mood of the verb, coalesces with it, and helps to form the compound sense of the verb, the verb still retaining all its potential signification. And the reason, that these writers give for the conjunction's carrying the verb from the potential to the subjunctive, is, that the verb still retains its potential inflection. This is the very reason, that the verb changes not its mood. And should a verb happen to be used in the indicative, or potential, which really belongs to the subjunctive, it would show a much better knowledge, in the grammarian, to distinguish the mistaken use of the verb, as to mood, than to blunder over the whole, and say, that the subjunctive mood is known only by the use of the conjunction. And, in many instances, the conjunction may be omitted, by putting the verb before the nominative: as, "Were I he." "Be thou ever so good." "Could I do it," &c. The scholar will notice, that the subjunctive never affirms, denies, nor interrogates; but supposes. Perhaps one reason of this confusion of the moods is, that a proper distinction is not paid to the definitions of the mood; for the moods never change, nor alter their significations, tho' the verbs do. And it is supposed that the subjunctive first came into use from the ellipsis of the auxiliary: as, "I shall overtake him, tho' he run," i. e. *tho' he should run*. "If he succeed and obtain his end," i. e. *if he should succeed*.

[261] 13. When a hypothesis is made, and a conclusion drawn, the hypothesis should be in the subjunctive, and the conclusion, in the indicative: as, "Had he

done this, he had escaped." I have chosen rather to consider the conjunctions, in the form of observations, as they relate to the moods, than in the form of rules, because they are mere appendages of the moods, and not authoritative words, as has been generally supposed. And when the sense of the verb is doubtful, or conditional, we associate the conjunction therewith to aid the verb, in expressing its signification, but use not the conjunction to make the signification. And Mr. Murray, p. 170 and on, has, in confounding these moods, bestowed much labor, in showing the different terminations of verbs, in the subjunctive.

14. Some conjunctions have their correspondents. See p. 84, ob. 11, p. 94.

1. *Tho'*, or *altho'*, has *yet*, or *nevertheless*: as, "Tho' he was rich; yet for our sakes he became poor."

2. *Whether*—*or*: as, "Whether he will go, or not."

3. *Either*—*or*: as, "You may either ride, or walk."

4. *Neither*—*nor*: as, "He will neither lend, nor borrow."

5. *As*—*as*: as, "He is as good, as she." See p. 94, ob. 11.

6. *As*—*so*: expressing quantity, number or quality or event: as, "As the stars, so shall thy seed be." "As dieth the one, so dieth the other also." (g)

7. *So*—*as*: as, "To see thy glory so, as I have seen thee in the sanctuary." "Pompey was not so great a man, as Cæsar." (g)

(g) I mention these here, because they have been considered to be conjunctions. This is an error. They are not conjunctions, but corresponding adverbs. And we have no need of feeling any tenacity for calling them conjunctions, for the purpose of connexion, for, being corresponding terms, besides qualifying the verbs, they show all the necessary relations. See p. 94, ob. 11.

15. *As* should not be used before *that*: as, "The relations are so uncertain, as that they require a great deal of examination."

16. Some suppose *or* and *nor* to be synonymous, [262] in some cases. They are not. For they are proper correspondents only as above exhibited, except that *nor* sometimes corresponds to *not*: as, "Whose character was not sufficiently vigorous, nor decisive."

17. *But*, conjunction, is sometimes improperly used for *than*, conjunction: as, "To trust him is no more but [*than*] to acknowledge his power."

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18. So when *than* is a preposition : as, "This is nonother but [*than*] the gate of Paradise."

19. *Whether* is said to be misused for *that*, in the following sentence : as, "We should sufficiently weigh the objects of our hopes, whether they be such, as [*that*] we may reasonably expect from them, what they propose." The whole difficulty here is, the ellipsis has omitted a whole clause before *whether* : as, "That we may ascertain, whether they be such, that we," &c.

20. In solemn and imperative sentences, *that* is elegantly understood : as, "See thou do it not." "I beg you would come to me."

21. The nominative and objective cannot be coupled together : as, "She suffers hourly more, than me [*I*]." "King Charles, and more, than him [*he*], the Duke and the popish faction, were at liberty to form new schemes." "It was not the work of so eminent an author, as him [*he*], to whom it was first imputed."

22. A conjunctive and disjunctive should not be used together, unless they are separable by commas, and affect different parts of the sentence : as, "In a manly, firm, and yet plaintive tone." "He was slain ; and, tho' he fell, he avenged himself on his enemies."

[263] 23. *Than*, when it takes the objective after it, is a preposition : as, "Belzezebub, than whom, Satan except, none higher sat." "It admitted of no effectual cure other, than amputation." *Than*, in such sentences, has been universally considered to be a conjunction, and the question has been how to dispose of the objective after it. Dr. Lowth admits, that the objective is properly used after it ; but still holds *than* to be a conjunction. Others say that the nominative, and not the objective, should be used. And, as a proof, they say, that substituting the personal, for the relative, makes *he* : as, "Than *he* sat." Neither of these opinions is correct. For

[264] 1. By recurring to the rules p. 159, 167, we find *than* is really a preposition. See p. 161, 3. For it is perfectly plain, that *than* shows relation between *whom* and *Belzezebub* ; but connects them not. See p. 167.

2. Conjunctions are only used to connect things, between which no natural relation exists : as, "John and James went a hunting and fishing." If it be proper to connect the objective of the relative by a conjunction, it is equally proper so to connect the nominative. And to say, "The

Lord, and who made us, is eternal," is so ungraceful, that I presume such a sentence cannot be found in the books.

3. If we admit the absurdity of putting the relative in the nominative, in such sentences, three difficulties still remain to be surmounted : 1, That *than* loosing its conjunctive office, must, of necessity, become an adverb. See rules p. 159, 167. 2, If the nominative be the proper case for the relative, it must of necessity have a verb. See R. 1, p. 210. 3, The third grows out of the first ; If it be an adverb, what does it qualify ?

4. As so many difficulties and improprieties attend the methods heretofore used, in solving such sentences, and none attend the manner abovegiven, I shall leave it to others to compare the two modes of reasoning and to judge for themselves.

24. In all sentences, wherein *than* preposition is immediately preceded by *other*, they have im- properly been taken together for a preposition. The only thing wanting to set all right, in such sentences, is a comma between them. For *other*, in all such sentences, is placed at the end of the clause, because emphatical, still agreeing with the preceeding noun, *than*, of itself, being the preposition : as, " It admitted of no effectual cure other, than amputation." See ob. 16, p. 204, i. e. *besides*, or *except amputation*. And, that it is really a pronoun, in such cases, is evident from taking away the emphasis, and putting it in its natural place : as, " It admitted of no other effectual cure," &c. And, when not emphatical, it should always precede the noun.

25. Sometimes *than* is followed by the infinitive, and then it remains a conjunction : as, " It was impossible, that those terms could have been omitted intentionally without our knowledge, for any purpose other, than to admit a construction, that it was intended, that impressment should be confined to the land."

26. *All but* has been mistaken, in the same manner for a preposition, for want of a proper punctuation : as, " They were happy, all but the stranger," i. e. *they were happy all, but the stranger*. By putting the comma in the right place and recurring to ob. 16, p. 204, we find *all* is an adjective, and to rule p. 167, that *but* is the preposition. *All but* sometimes compounds into one word, and then it is an adverb : as, " I am *allbut* dead." See R. 15, p. 38, i. e. *nearly dead*.

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27. The same error, in punctuation, I find to be very common, in all the books, I have read, where *so* is emphatical followed by *as*, or *that*, especially in the Ms. T. Reports: as, "In demanding payment of the promisor and giving notice to the indorsor, so as to make him liable." Here *so* qualifies *demanding* and *giving* and should be included in the same clause by the comma. 7 Ms. T. R. 483.

And instances are by no means rare, in which the colon and semicolon are used between the emphatical adverb and the preceding word, which it qualifies: as, "Both the constitution and laws of the U. S. appear, then, to be defective upon the subject; inasmuch as they neither proved," &c. 1 Tuck. Blac. Pt. 1, 363, app. "Then they shall recover their scizin, by the view of the inquest; so that by their discretion and oath," &c. Burn's L. Dict. 161. And sometimes the parenthesis is used, which, if possible, is worse: as, "Acceptance of a bill of exchange (so as to charge the drawer with costs) must be in writing." *Ibid.* 5. In the two first examples, the comma only should have been used, and that after *inasmuch* and *so*. In the last, the parenthesis should have been omitted and the comma used after *so*.

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§ 10. Of INTERJECTIONS.

RULE 45.

Neuter interjections, that is, such, as are used in salutation, take the nominative after them: as, "O virtue, how amiable thou art!" "John, make haste." "Poh! what do you mean!" See p. 168.

1. The principal ones in use are these: O! pish! tush! sho! poh! high! hem! ho! soho! foh! fie! away! scat! lo! behold! see! hark! hush! hist! hail! welcome! allhail!

2. These interjections are all used in salutation, and never take any case after them, but the nominative. See ob. 4, p. 268.

RULE 46.

Active interjections, that is, such as express lamentation and desire, take the objective after them: as, "Ah me!" "Oh the times!"

1. These are the active interjections, in use : Oh ! ah ! and alas !

2. Sometimes they are understood : as, " Me miserable, whither shall I fly !" i. e. *Alas me*, &c.

3. The object is often understood : as, " Ah, thou poor wretch !" i. e. *ah thee*, &c. " Oh, he is gone !" i. e. *oh him*, &c. " Oh, poor wretch, thou art undone," i. e. *oh thee, thou poor*, &c. Thou has *o* understood : as, *O thou poor*, &c. (g) " Oh, wretched man, that I am !" i. e. *oh me, wretched*, &c. " Alas, I am undone !" i. e. *alas me*, &c. " Oh, I have alienated my friends !" i. e. *oh me*, &c. " Ah, he is gone," i. e. *ah him*, &c. " Alas, poor boy," i. e. *alas thee, thou poor boy*, or *alas him the poor boy*."

(g) Many writers and speakers confound *o* and *oh* and use them as synonymous terms. But they are not. For *o* is only a term of salutation, as *o Lord, o thou, o king*, &c. and is often understood ; as, *my friend, good morning sir*. But *oh* is never used in salutation, being always expressive of the most deep felt sorrow : as, " Oh, that my head were waters." " Oh the times ! oh the manners !" And no fault, in a writer, can be so bad, as confusion and uncertainty in the use of terms, and it requires no great skill, if we attend to our ideas, as they naturally arise, to know whether we are expressing sorrow, or saluting an object. See (w) p. 56.

4. It should be noticed, that the interjections, which govern the objective, are never used in salutation. See ob. 2, p. 267.

5. In hasty, passionate discourse, which is necessarily elliptical, the verb is frequently understood, which gives the adverbial preposition the appearance of an interjection : as, " Out upon her," i. e. *fly, run*, or *somsuch verb*.

§ 11. *Of Words placed Absolute.* [269]

RULE 47.

A noun joined with a participle is in the nominative absolute, when its case depends on noöther word : as, " The general being slain, the army was routed." " Augustus reigning, Christ was born."

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1. Nouns independent have no connexion with any other part of the sentence.

2. Participles agreeing with nouns independent, often govern an objective : as, "The sun having dispersed the clouds, it grew warm."

3. The nominative absolute with, or without other words associated, is sometimes in apposition to *it*, according to ob. 6, p. 292 : as, "Affairs being thus circumstanced, it was advisable not to procede."

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RULE 48.

A participle associated with an adverb, is in the nominative absolute, when connected with no other word : as, "Doctor Robinson's history is, generally speaking, exceedingly well written."

RULE 49.

The infinitive, at the beginning of a sentence, is absolute, when not the nominative to another verb : as, "To confess the truth, I was in fault."

1. Sentences of this kind have the latter clause in apposition to the former, for they both mean the same thing.

2. The infinitive being absolute, alters not the verb, as to its being active or neuter.

3. The infinitive absolute, is a very nervous, concise and elegant form of expression.

4. The infinitive whether absolute, or a nominative to a verb, is very much in nature of a noun : as, "To play is pleasant," i. e. *play is pleasant*.

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RULE 50.

A noun emphatically used in the beginning of a sentence, as a general term, may be absolute without a participle.

1. For example see ob. 7, p. 209. So when associated with *which* and laid down as a fundamental principle. See ob. 7, p. 192.

2. And such nouns seem to be in apposition to the pronoun in the latter member of the sentence, according to ob. 1, p. 191.

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RULE 51.

The relative, *as*, is often in the objective absolute before the infinitive : *as*, “The Roman calendar, *as* established by Romulus, and *as* corrected by Numa Pompilius, was a very imperfect division of the year, and introduced such confusion, *as* to require a thoro’ reform.”

1. The use of *as* elegantly omits the use of the auxiliary, which would be expressed, if any other relative were used. In the above example, had *which* been used, the auxiliary would have been used : *as, which was established, and which was corrected, &c.* See p. 76. And this is probably one reason that it is so often mistaken for somother part of speech.

2. The scholar must not conclude, that *as* is always absolute before the infinitive. It is often a corresponding adverbial term. See (g) p. 261.

§ 12. Of TIME, PLACE, and DISTANCE. [272]

RULE 52.

Nouns signifying the time when, how long, or the continuance of time, are put in the objective : *as*, “He came yesterday.” “He lived four years at college.” “All the days of my appointed time will I wait.”

1. Some suppose a preposition to be understood, but the language appears to be more neat and concise without.

RULE 53.

Nouns signifying the place where, are put in the objective, with, or without a preposition : *as*, “He is gone home.” “He is in town.”

RULE 54.

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Nouns signifying the distance of one place from

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another are put in the objective : as, "Brimfield is seventy miles from Boston."

RULE 55.

Nouns signifying height, depth, length, breadth, and thickness, are put in the objective : as, "The tree is a hundred feet high." "A well forty feet deep." "A line forty fathoms long." "The board is two feet wide." "A plank two inches thick." "A log a foot through, or over."

[274] § 13. *Of POSITIVES and NEGATIVES.*

RULE 56.

Two negatives used together have the force of an affirmative : as, "He will not do it never," i. e. *he will do it sometime or other.*

1. A positive associated with one negative makes the negative stronger : as, "He shall not do it."

2. Two positives associated with a negative make the negative still stronger : as, "Verily, verily it shall not come to pass."

3. Two or more positives used together make the positive stronger : as, "Verily, verily heaven and earth shall pass away."

4. Two or more negatives coming together, which are separable from each other, all retain their negative office : as, "But of that day and of that hour knoweth no man ; no, not the angels, nor the the son, but the father only." "I shall never see him more ; no, never, never, never."

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CHAPTER IV.

Of the ELLIPSIS.

The ellipsis applied to grammar, is the elegant omission of some part, or parts of speech in a sentence.

What is omitted, by the ellipsis, must be supplied, in
ing.

SYNTAX.

The use of the ellipsis is to avoid the unnecessary repetition of words, in conveying our ideas, and make the language concise and perspicuous.

Simple sentences are seldom elliptical ; but all complex sentences are more or less.

§ 1. *Of the Ellipsis of the ARTICLE.* [276]

In solemn and emphatical discourse the article should be expressed with the different words, which are coupled ; but in familiar discourse, it should be understood : as, “ But of that day and that hour knoweth no man ; no, not the angels, who are in heaven, neither *the* son, but *the* father only.” “ *The* men, women and children, together with *the* castle, houses and barns were all destroyed.”

§ 2. *Of the Ellipsis of the NOUN.*

The same rule applies to the ellipsis of the noun, as to the ellipsis of the article : as, “ Christ the wisdom of *God* and the power of *God*.” “ A kind, tender and affectionate husband.”

§ 3. *Of the Ellipsis of the PRONOUN.*

The same rule applies to the ellipsis of the pronoun, as to the ellipsis of the article : as, “ *He* went, *he* met the foe, *he* fell.” “ Oh, outsend *thy* light and *thy* truth.” “ *My* house and tenements to Ned.” “ *My* father and mother, *my* sisters and brothers were there.”

§ 4. *Of the Ellipsis of the ADJECTIVE.* [277]

The same rule applies to the ellipsis of the adjective, as to the ellipsis of the article : as, “ Washington was a great statesman and general.” “ Cicero was a great philosopher and a great orator.”

When adjectives of different significations are used with the same, or different nouns, they must all be expressed : as, “ Washington was a great, prudent and wise general.” “ Lord Chatham was an accomplished gentleman, an eloquent orator, a great statesman and a good citizen.”

Numerical adjectives of different numbers should always be expressed : as, “ Two men and one woman were there.”

Note. Participles come under the same general rule adjectives. Of the gerund no ellipsis is.

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§ 5. *Of the Ellipsis of the VERB.*

The same rule applies to the ellipsis of the verb, as to the ellipsis of the article. But the same verb is seldom, if ever, repeated : as, "The ox knoweth his owner, and the ass his master's crib."

But when different acts are expressed, the verbs always are : as, "The little ants, for one poor grain, labor and toil and strive."

[278] When two or more verbs in the infinitive are coupled, the sign *to* should be omitted after the first, except the sense is emphatical : as, "To fear and love God, is man's duty." "Give us, Lord, to know thy will, to keep thy laws, and to reverence thy holy name." See p. 245.

§ 6. *Of the Ellipsis of the ADVERB.*

The same rule applies to the ellipsis of the adverb, as to the ellipsis of the article : as, "He teaches his scholars to spell, read and write correctly."

The same adverb is seldom ever repeated.

When different qualities are intended, the different adverbs must be expressed : as, "He behaves gracefully, writes elegantly and speaks correctly."

[279] § 7. *Of the Ellipsis of the CONJUNCTION.*

The same rule applies to the ellipsis of the conjunction, as to the ellipsis of the article : as, "For I am persuaded, that *neither* death, *nor* life, *nor* angels, *nor* principalities, *nor* powers, *nor* things present, *nor* things to come, *nor* height, *nor* depth, *nor* anyother creature shall be able to separate us from the love of God." "The little ants for one poor grain labor and toil and strive." "God is to be loved for his truth, goodness and mercy."

Corresponding conjunctions and other corresponding terms should always be expressed.

§ 8. *Of the Ellipsis of the PREPOSITION.*

The same rule applies to the ellipsis of the preposition, as to the article : as, "He was born *not* of the will of the flesh, *nor* of the will of man ; but of the will of God." "To finish his education, he made a tour thro' France, Italy and many." "I am weary of life and its cares."

SYNTAX.

§ 9. *Of the Ellipsis of the INTERJECTION.* [280]

The same rule applies to the ellipsis of the interjection, as to the ellipsis of the article: as, "He said, *hail* master, and kissed him." "O Lord thou knowest." "And Thomas said, my Lord and my God." "Rabbi." "Good master." "Yes sir."

REMARKS.

The reason that familiar and sprightly discourse should be as elliptical as possible, and retain the sense clear and distinct is, that the ideas and images are always lively, and the quicker they are associated the more pleasing, if the idea be not obscured. For it is always painful to see real life and activity oppressed or hindered.

On the other hand, in grave, solemn and emphatical discourse, the ideas are solemn and dignified and the imagery noble and majestic. The language, therefore, should be correspondent to the subject, that the mind may have proper time to see, contemplate and admire the grace and grandeur of the objects. For it is more painful to delicate sentiments to see things, in themselves solemn and great, treated with levity and neglect, than to see trivial things treated with more attention than they demand, as the one comes from an overniceness of opinion, the other, from want of principle. See Alex. 87.

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CHAPTER I.

Of the general Nature and Use of PROSODY.

Prosody teaches rightly to accent syllables, to divide them into long and short, rightly to pronounce words, to divide them into emphatical and unemphatical, and to measure them by a proper number and quantity.

Prosody is divided into PRONUNCIATION and VERSIFICATION.

CHAPTER II.

Of PRONUNCIATION.

PRONUNCIATION consists of ACCENT, QUANTITY, EMPHASIS, PAUSE, TONE, and PUNCTUATION.

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§ 1. *Of ACCENT.*

Accent is a peculiar stress of the voice, laid on a certain letter of a syllable, or a certain syllable of a word, to distinguish it from the others.

As, In the word *but*, the accent falls on the letter *t*; and in *presume*, on *u*. Thus we have two accents, grave and acute. The grave is used over long syllables, and the acute, over short.

I. *Of ACCENT generally.*

1. As syllables are formed of one, or more letters, it is necessary to have some particular mark, by which to distinguish them from each other; otherwise, we should have nothing but an unmeaning succession of letters, or characters.

2. And as words are formed of a different number of syllables, from one to about nine, it is necessary to have some

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peculiar mark to distinguish syllables from onanother, in forming them into words ; otherwise speech would be a succession of syllables only, without conveying ideas. For, as words are only signs of ideas, any confusion, in them confuses the ideas, ofcourse. It is, therefore, necessary to have some rules, whereby to seperate one, or more syllables, into one word, that the mind may know what particular syllable, or syllables, belongs to each word, in utterance.

3. In speaking, this might be done, by a perceptible pause, at the end of each word, as we leave [283] a certain space, between words, in writing and printing. This, tho' it might render words distinct, would make discourse tedious, and sentences confused, which would, sofar destroy the great end and design of speech. They might also be distinguished, by a certain depression, or elevation of the voice, upon one syllable of each word, which has been practised in some languages. But that method, which is most concise, and communicative, and best accords with the feelings of nature, is undoubtedly the best. The English language has, therefore, for this purpose, adopted *accent*.

4. Every syllable, therefore, in our language, of more than one* letter, has one of them distinguished by *accent*. And every word, of more than one* syllable, has one of them distinguished, by the same mark. If the syllable be *long*, the accent is on the *vowel*, if *short*, on the *consonant*.

* Words of one syllable or letter, are always accented.

5. Accent is either principal or secondary. The [284] principal* accent is that, which necessarily distinguishes one syllable in a word, from the others. The secondary* accent is that, which we occasionally place on another syllable, besides that, which has the principal accent so, as to pronounce every part of the word more distinctly, forcibly and harmoniously : as, " *Complaisant, caravan, violin.*" So of " *Repartee, referee, privateer, committee, domineer,*" &c. But, tho' an accent be allowed on the first syllable of these words, it is, by no means necessary.

* This is what some call the whole and half accent. See Noah Webster's spellingbook.

6. Accent therefore, outpoints the significantest [285] letter, in a syllable, and the significantest syllable, in a word. And, where other reasons forbid not, the accent should always be on the part of the word, which from its importance, deserves greatest observation. This is neces-

sarily the root or body, of the word. Those of Saxon origin leave the radical part of the word, in this respect, in quiet possession of what seems its lawful property. But words of Latin and Greek origin, of which our language is full, assume the right, according to the custom of those languages, of bestowing the accent on, or near the termination. And in general, words, adopted from other languages, bring the custom of those languages, as to accent, with them,

7. Accent, therefore, seems generally to be regulated by etymology, i. e. Words of Saxon origin, generally have the accent on the root ; those from the learned languages, on the termination.

8. If to these we add the accents, which we lay to distinguish them from one another, viz. as verbs from nouns, we have three general principles of accentuation : viz. *the radical, the terminational, and the distinctional*. The *radical* : as, "Lóve, lóvely, lóveliness." The *terminational* : as, "Díc-tate, dictátoral." The *distinctional* : as, "Cónvert, convért."

[286]. II. Of Accent on LETTERS and MONOSYLLABLES. See p. 35.

1. We have before noticed that monosyllables always have an accent. And if the syllable be long, that the accent is on the vowel, if short, on the consonant. See ob. 4, p. 283.

2. It only remains, therefore, to observe, on this head, that all monosyllables of one letter are long, and in monosyllables of more than one letter, when the accent is on a consonant, that that consonant always follows the vowel : as, "Hát, it, in, on, up, híl, run, rum."

III. Of Accent on DISSYLLABLES.

1. As monosyllables have always an accent, so dissyllable words have always one of the syllables accented, to distinguish them from the other syllables.

[287] 2. Dissyllables, formed by adding a termination, generally retain the accent on the radical syllable : as, "Chíldish, kíngdom, áctest, ácted, toílsome, lóv-er, scóffer, fáirer, fòremost, zéalous, fúlness, méeckly, árt-ist." So do those formed by prefixing a syllable : as, "Re-mínd, forgíve, ingráft, místake, besméar, unmán."

3. Dissyllables, which are nouns or verbs according to their meaning, in a sentence, generally have the accent, on the former syllable, when nouns, and on the latter, when

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verbs : as, "A *cément*, a *contract*, a *présage* ; I *contrâct*, *cément*, *presàge*."

This rule has many exceptions. Tho' verbs seldom have the accent on the former, yet nouns often have on the latter : as, *Delight*. Those nouns, which in the common order of language, must have preceded the verbs, often transmit their accent to the verbs : as, The noun *wàter* must have preceded the verb *wàter*. And some, which must have preceded the nouns, transmit their accent to the nouns. Thus *correspònd* must have preceded *correspòndent* ; *pursûe*, *pursûit* ; and *presûme*, *presûmption*. So we may conclude whenever verbs deviate from this rule, it is seldom by chance ; but generally in words, where the superior law of accent prevails.

4. Dissyllables ending in *y*, *er*, *us*, *ow*, *le*, *ish*, *c*, or *ck*, *ter*, *age*, *en*, *et* generally accent the former [288] syllable : as, *Càrry*, *hòly*, *làbor*, *vícious*, *fáction*, *wíllow*, *wállow*, *báttle*, *táttle*, *bánish*, *lávish*, *cámbric*, *públic*, *búttér*, *báttér*, *coûrage*, *sálvage*, *fásten*, *gíven*, *quíet*, *díet*. Except where the *w* is sounded, *allòw*, *avòw*, *bestòw*.

5. Dissyllable nouns, ending in *le* and *er*, accent the former syllable : as, *Màple*, *ápple*, *cánker*, *cáncer*.

6. Dissyllable verbs, ending in one or two consonants, or *e final*, preceded by a vowel, or a diphthong, accent the latter syllable : as, " *Compríse*, *escàpe*, *appèase*, *révèal*, *at-ténd*."

7. Dissyllables, having a diphthong, in the latter syllable, have the accent, there : as, *Applàuse*, *becaùse*. Exceptions, *Cértain*, *cúrtain*, *válley*, *bárléy*, &c.

8. When both syllables are diphthongs, the accent falls on the first : as, *Fòuntain*, *moùntain*.

9. When two vowels come together, one of which is joined to the former and one to the latter [289] syllable, the accent falls on the first : as, *Líon*, *ríot*, *téar*, *rùin*. Except *créate*.

10. But if a diphthong make the former syllable, the accent always falls there : as, *quíet*.

IV. Of Accent on TRISSYLLABLES.

1. Trissyllables formed by adding a termination, or prefixing a syllable, have the accent on the radical word : as, *Lóveliness*, *hérmitage*, *ténderness*, *contémner*, *phy'sical*, *bespátter*, *empówer*, *commánding*, *commédéd*, *assùrance*.

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3. Those ending in *us, al, ion*, sometimes accent the first and sometimes the second syllable : as, A'rduous, cápital, salvàtion, fruítion, reheársal, propòsal.

3. Those, ending in *ce, ant, ent, ate*, accent the first syllable : as, Còuntenance, còntinence, réverence, élegant, ármament, ímminent, própagate. *Exceptions* : Contrivance, immérsement, aggráivate. Such are generally derived from words having the accent on the last syllable ; unless the second syllable has a vowel before two consonants : as, Subséquent, promúlgate.

[290] 4. Trissyllables, ending in *y*, are generally all short, and accent the first : as, E'ntity, spécify, liberty, víctory, súbsidy.

5. Those, ending in *le, or re*, accent the first syllable, unless it is a preposition : as, Légible, thèatre, exámple, epístle.

6. Those, ending in *ude*, accent the first syllable : as, Plénitude, hábitude, réctitude, lóngitude.

7. Some ending in *ator* have the accent on the first, others, on the second syllable : as, " Spectàtor, créator ; órator, sénator, bárrator, légator.

8. When the middle syllable is a diphthong, or a vowel before two consonants, the accent is there : as, Endéavor, doméstic.

9. Those, having the accent on the *ultimate, are generally of French origin : as, Acquiésce, repartecè, magazíne, referèe, bombardièr. Or they are formed, by prefixing prepositions : as, Immatùre, overtàke, underséll, superádd.

* The ultimate is the last, the penultimate the last but one, the antipenultimate the last syllable but two.

[291] V. Of Accent on POLYSYLLABLES.

1. Polysyllables follow the accent of the words, from which they are derived : as, A'rrogating, còntinency, in-còntinently, comméndable, communicability.

2. Those, ending in *ator*, generally have the accent on the penultimate : as, Emendátor, gladiátor, equivocátor, prevericátor.

3. Those, ending in *le*, have the accent on the first syllable, unless the second syllable has a vowel before two consonants : as, A'micable, déspicable, sérvicable ; combústible, comméndable, condémnable, penúltimate, antepenúltimate.

4. Those, ending in *ia, io, cal, us, ty*, have the accent on

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the antepenultimate: as, Uxòrious, activity; cyclopèdia, punctilio, despòtical.

5. Those, ending in *ion* have the accent on the penultimate: as, Circumlocùtion, resurrèction, confiscàtion.

6. The foregoing are laid down, as general rules; [292] but the scholar will notice, that they all have their exceptions. They contain, however, the leading principles of good accentuation. Their variations and enlargements, the scholar must supply from his own ingenuity, and the genius of the language. The limits of an elementary treatise will not permit us to go minutely into the subject. In the English, as in other languages, the accent must depend very much, on the genius of the composition, and the authority of custom.

7. Tho' the syllable, on which the principal accent is placed, is generally fixed and certain; yet we frequently make the principal *secondary*, and the secondary *principal*. Thus, Cáravan, cómplaisant, violin, dómineer may have the greater stress on the first, and the less on the last syllable, without any offence to the ear. And, if no accent be placed on the last, no discord ensues. But to place the accent on the second syllable would be unnatural, harsh and dissonant.

8. But, after all, in poetic composition, all rules must yield to harmony and measure.

§ 2. Of QUANTITY.

[293]

The quantity of a syllable, is that time, which is occupied, in its pronunciation. This is what distinguishes syllables into *Long* and *Short*.

1. When the accent falls on the vowel, the syllable is always long, and the vowel should be slowly joined with the following letter, or letters, in pronunciation: as, Fäll, fâte, nôte, mōod, hōuse, fēature. See art. 2, p. 286.

2. When the accent is on the consonant, the syllable is always short, and the letters, in such syllable, should be quickly joined in pronunciation: as, Măt, nôt, ít, böttlë, büttrë.

3. In elegant and good pronunciation, a long syllable is considered to occupy twice the time of a short syllable: as, Mäte, nôte; măt, nôt.

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[294] 4. As to syllables being long, or short, when accented and unaccented, we have no rule to give other, than those before given. For, as laying the accent on a syllable, does not lengthen it, unless the accent fall on the vowel; so neither does the taking the accent from a syllable, shorten it, unless it fall on a vowel, so near, as to render two long syllables disagreeable and unpleasant.

5. When the accent is on the consonant, the syllable is more or less short, as it ends with a single or double, or two or more consonants: as, *This, bliss, send, match.*

6. When the accent is on a semivowel, the time may be a little protracted, by dwelling on the semivowel: as, *Cür', cän', him', hill'*; but if on a mute, it cannot: as, *Căp, comment, căt, dăb.*

7. All vowels under the principal accent before the terminations *ia, io, ion*, preceded by a single consonant, are long: as, *Regălia, fôlio, adhëssion, explôsion, confûssion*; except *i*, as, *militia, punctilio, decission, contrition*; and *a*, and *e*, and *o*, in a few words; as, *discretion, battalion.*

[295] 8. All vowels immediately preceding the terminations *ety*, and *ity*, are long: as, *piety, Deity.* But if one or more consonants precede these terminations, all preceding vowels are short, except *u*: as, *Scărcity, rărity, polărity, severity, divinity, curiosity, impünity.* And *u* before two consonants is short: as, *Cürvity, taciturnity.*

9. Syllables, under the principal accent before the terminations *ic*, or *ick*, and *ical* preceded by one or more consonants, are short, except *u*: as, *Satănic, pathëtic, elliptic, harmônical, fanătical, poetical, levitical, canônical; tunic, cubic, music, cubical, musical.*

10. Vowels in the antepenultimate syllables of words, with the following terminations, are always short: as, *loquy*, in *obloquy*; *quity*, in *obliquity*; *strophë*, in *apostrophë*; *meter*, in *barometer*; *gonal*, in *diagonal*; *vorous*, in *carnivorous*; *ferous*, in *somniferous*; *fluous*, in *superfluous*; *fluent*, in *meliffuent*; *fiarous*, in *oviparous*; *cracy*, in *aristocracy*; *gony*, in *cosmogony*; *phony*, in *symphony*; *nomy*, in *astronomy*; *tomy*, in *anatomy*; *pathy*, in *sympathy*; *ity*, in *activity*. See the vowels, R. I. ch. I.

11. As no speech is agreeable, without a due proportion, or quantity, and as that very much depends on laying the accent, everyone, who would attain a just and pleasing delivery, should study to be master of that grace.

Emphasis is a particular tone, or stress of the voice, laid on some important word, or words in a sentence, to distinguish them, from the others, and shew how they affect the rest of the sentence.

1. As accent outpoints the importantest letter of a syllable, or syllable of a word ; so emphasis designates the noblest word, or words in a sentence, and presents it in a stronger light to the understanding. Without accent, words would be resolved into their original syllables, and syllables, into their original letters : and, without emphasis, sentences would be resolved into their original words ; and the hearer left to the painful alternative, either first to find out the syllables and words, form them into sentences, and afterwards gather their meaning, or lose all profit and edification from discourse.

2. On the right management of accent and emphasis, depend the life of pronunciation. Without emphasis, not only is discourse tedious and heavy ; but the meaning often left ambiguous. If the emphasis be placed wrong, we wholly pervert and confound the meaning of words. The following short question is capable of four different emphasès, and of the same number of distinct answers. “ Do you ride to town today ?” as, 1, “ Do *you* ride to town today ?” *No*, I shall send my servant. 2, “ Do you *ride* to town today ?” *No*, I shall *walk*. 3, “ Do you ride *to town* today ?” *No*, I shall ride into *the country*. 4, “ Do you ride to town *today* ?” *No*, but I shall *tomorrow*.

3. In solemn discourse, the whole force and beauty of expression depends on the accent and emphasis. For we convey quite different sentiments, from the same words, by placing the emphasis differently : as, in the following ; “ Judas, betrayest thou the son of man with a kiss ?” “ *Betrayest thou,*” &c. turns the reproach on the infamy of the treachery. “ *Betrayest thou,*” &c. turns it on Judas. “ *Betrayest thou the son of man ?*” turns the reproach on the exceeding infamy of the treachery, as applied to so eminent and sacred a person. “ *Betrayest thou the son of man, with a kiss ?*” turns the reproach on the prostitution of the signal of peace and friendship, to that of destruction.

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4. Interrogatives are always more or less emphatical ; but when a peculiar emphasis falls on them, they should be uttered with great force and emphasis : as, “ *Who* said so ? ” “ *When* will he come ? ” “ *What* shall I do ? ” “ *Whither* shall I go ? ” “ *Why* weepest thou ? ”

[298] 5. Words, standing in apposition are emphatical : as, “ He is the *tyrant*, not the *father* of his people. ” “ His subjects *fear* him ; but *love* him not. ”

6. Some sentences are so solemn and dignified, that every word is, in some measure, emphatical : as, “ Ye hills and dales, ye rivers, woods, and plains. ” Perhaps none more so, than this interrogative exclamation of Ezekiel. “ *Why* will ye die. ” In such emphatical sentences, it is a very nice thing to determine, on which word to lay the main emphasis accordingly, as we wish to touch a different tone, in the scale of human passions, for every variation carries with it, its corresponding sentiment and emotion.

7. As accent is of two kinds, principal and secondary ; so is emphasis simple and complex. *Simple*, when it only out-points the plain meaning of a proposition : *Complex*, when, besides designating the meaning, it marks also some affection, or emotion of the mind ; or gives a force and meaning to words, they have not in their usual acceptance. When *simple*, emphasis has very little change, or addition of tone : when *complex*, a strong and manifest tone is always superadded. The following is an example of simple emphasis : as, “ And Nathan said unto David, *thou* art the man. ” But in the following sentence, we perceive a great and manifest emotion of the speaker superadded to the meaning : as, “ *Why* will ye die ! ”

[299] 8. As emphasis often falls on words, in different parts of the same sentence, it is often required to be continued, on two or more words, when the ideas are cumulative : as, “ If you would make one *rich*, study not to *increase his stores* ; but to *diminish his desires*. ”

9. Emphasis may be further distinguished into *weaker* and *stronger* : as, “ Exercise and temperance *strengthen* the constitution. Here the emphasis is weak. “ Exercise and temperance *strengthen* even an *indifferent* constitution. ” Here the weaker is on the verb and the stronger on the adjective.

10 Tho’ every sentence has one, or more words, more or less emphatical ; yet the emphasis must correspond to the nature of the sentence. In lively, familiar, and facetious

discourse, the emphasis is proportionably light and easy. In solemn and pathetic discourse, it must be proportionably stronger. And after all, it must be left altogether to the skill and judgment of the speaker, and if his own feelings do not dictate a proper emphasis, it will be in vain to think of confining him to rules, which he can neither feel nor know.

11. Emphasis, besides its other offices, is the great regulator of quantity. For, tho' the quantity of our syllables, in words separately pronounced, is fixed, it is mutable, when these words are arranged into sentences. Syllables then shift from long to short, and from short to long, according to their different arrangement and the consequent variation, in the importance of their meaning. A few examples will illustrate this point. [300]

- "Pleas'd thou shalt hear—and learn the secret pow'r."
- "Pleas'd thou shalt hear—and thou alone shalt hear."
- "Pleas'd thou shalt hear—in spite of them shalt hear."
- "Pleas'd thou shalt hear—tho' not behold the fair."

12. In the first instance *pleas'd* and *hear* are equally long and emphatical, and *learn* the corresponding term, whilst *thou* and *shalt*, as the sense requires, are reduced to a short quantity. In the second instance, *thou* is the emphatical term; and what it obtains, in quantity from emphasis, is compensated, by a diminution of quantity in *pleased* and *hear*, *shalt* still remains short; and *alone* is the correspondent emphatical term. In the third instance *shalt*, from emphasis, obtains a long quantity. And tho' its sound cannot be prolonged, as it ends with a pure mute, in this, as in similar instances, the additional quantity is supplied by a rest of the voice, proportionate to the importance of the word. In the other member *them* is the corresponding emphatical term. In the fourth instance *hear* has, from emphasis, a long quantity; and *thou* and *shalt* are reduced to short quantities, while *pleased* lends some of its own importance to the more important word *hear*. In the other clause *behold* is the corresponding emphatical term.

13. Thus it is evident, that the quantity of our syllables is not fixed, but governed by emphasis. [301]
To observe a due mensuration on all occasions, is undoubtedly very difficult. But by instruction, care and practice, the difficulty may be overcome.

14. Emphasis not only changes the quantity of words and

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syllables, but, in particular cases the seat of the accent : as, "He shall *increase* ; but I shall *decrease*." "A difference is between *giving* and *forgiving*." See ob. 2, p. 282. For the first syllable of a word formed of a preposition has no accent, only from emphasis. "In this species of composition, *plausibility* is much more essential than *probability*."

15. The great and only rule of emphasis is : *That the speaker study to attain a just conception and feeling of the force and spirit of the sentiments, he utters.* For, to lay the emphasis, with exact propriety, is a constant exercise of good judgment and attention. It is the greatest evidence of good taste, and arises from feeling delicately ourselves, and judging accurately what is fittest to move the feelings of others.

[302] 16. Against one error, it is proper to caution the student, viz. *that of multiplying emphatical words.* A prudent and proper use of them, alone gives them any force. If they occur too often, like other excellencies, they lose their effect, their dignity and importance. For the music of language is like all other, it only charms, by its arrangement, aptness and variety.

§ 4. Of PAUSE.

Pause in speaking, and reading, is a suspension or cessation of the voice, for a certain perceptible, or measurable space of time.

1. Pausés, are of two kinds, *sentimental*, and *periodical*, or *final*.

I. The sentimental pauses comprise all those various suspensions of the voice, whether suppressions, or elevations, which do not mark the close of a sentence.

II. The periodical, or final pauses are those suspensions, or cessations of the voice, proper at the end of a sentence, or close of a single or complex idea. See punctuation.

The periodical pause is divisible into *cadential* and *elevatory*.

The cadential pause is used, when we close a period with a proper and natural cadence, or falling of the voice. Sentences of this kind are plain, explanatory, or didactic, having no emotion or passion superadded to the sense.

Elevatory pauses are those proper at the end of senti-

ments or periods, which have some peculiar emotion or passion, suppradded to be distinguished by some peculiar modulation of the voice. The proper management of these pauses, like emphasis, must be left to the taste, feeling and judgment of the speaker.

1. Frequent pauses are necessary, both for the speaker and hearer. To the speaker, that he may [303] get some temporary rest and relief to the organs of speech, to enable him to proceed, in delivery. For the hearer, to relieve the ear from fatigue, and give the understanding time to distinguish the sentences and their members and weigh the sense.

2. In all reading and speaking, great care is necessary to acquire a proper management of the 'breath' so as not to separate words, which are perfectly connected in sense. Many speakers, for want of this management, miserably mangle sentences so, that the force of emphasis is entirely lost, or none can be laid. It is a great mistake to imagine, that the breath must only be drawn, at the end of a period. It may easily and properly be gathered, at the intervals, when the voice is only suspended. By this management, a sufficient stock may always be acquired, for oncarrying the longest sentence, without any improper interruptions.

3. It will be proper, however, to observe one [304] general rule: *That the same sentiment, a clause of a sentence, and a simple sentence, should each be pronounced, with one breath.*

4. Pauses in reading and speaking, should be moedled after those, we use in proper, common conversation; not by any formal observance of the artificial marks used in punctuation. Their primary use is to designate the grammatical construction; and it is only a secondary object, that they regulate the punctuation.

5. To render pauses pleasing and expressive, they must not only be made in the right places, and of a proper length, but must also be accompanied with proper tones, or modulations of the voice, by which the nature and sentiment of the sentence may be intimated.

6. The closing pause must not be confounded, with that fall of voice, or cadence, with which, some readers uniformly finish a sentence. Nothing is more destructive of propriety and energy, than this habit. The tones and inflections of the voice, between the members, and at the end of

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a sentence should be diversified according to the general nature of the discourse, and the peculiar construction and meaning of the sentence. In plain narrative, and especially in argumentation, a strict attention to the manner, in which we relate facts or maintain an argument, in conversation, will shew, that it is frequently proper to raise, than lower the voice, at the end of a sentence.

[305] 7. In some sentences, the least word requires the principal emphasis; in others, a soft and gentle sound. Where nothing is in the sense, requiring the last sound to be elevated, nor emphatical, an easy fall of voice, showing, that the sense is finished, is proper. And in pathetic pieces, especially of the plaintive, tender, or solemn, the tone of the passion requires a still lower cadence.

8. The best method of correcting a monotony, in cadence, is frequently to read *select sentences*, in which the style is pointed and varied, abounding in antitheses, and vehement accusation, or soft and plaintive persuasion; and argumentative pieces, full of interrogatives and earnest exclamation.

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§ 5. Of TONE.

Tone is a certain expressive modulation and inflection of the voice, in speech.

1. We have before observed, that *accent* affects letters and syllables; that *quantity* affects syllables, as to their length; that *emphasis* affects words; that *pause* affects the close of sentences and their members. With each of these, tone is more or less, intimately connected. It is a certain modulation, which accompanies the voice, in the various managements of all the parts of good elocution, and which makes discourse, at once pleasing or disagreeable. This part of good utterance lies more in nature, and less within the reach of art, than any of the others. For a person may be master of accent, quantity, emphasis and pause, and still be so unfortunate in the natural tone of voice, as never to be a pleasing or agreeable speaker.

2. But then, the scholar must not mistake those embarrassments, which are the works of nature, for those of art.

3. To shew the use and necessity of tones, we need only observe, that the mind, in communicating its ideas, is in a continual state of activity, emotion or agitation, according to

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the different effect, those ideas produce. And the design of communication being not merely to express our ideas ; but also the various feelings they excite, other signs, than words, are necessary to manifest these feelings. For words, uttered in a monotonous manner, represent only a simple state of the mind, free from activity and emotion.

4. As the communication of these internal feelings is of more importance, in our social intercourse, than the mere conveyance of ideas, the *Author* of our being has not, in that, as in language, left the invention to man ; but has stamped it upon his nature, with *his own hand*, in the same manner, he has, on all the other animal creation. And whether man, or brute, nature has a language called TONE, which all understand. [307]

5. Ours indeed, from the superior rank, we hold, are much comprehensiver. And we have not an act of the mind, an exertion of the fancy, or emotion of the heart, which has not its peculiar concomitant tone, or note of the voice, suited exactly to the degree of internal feeling. In the proper use of these, the life, spirit, beauty, and harmony of delivery chiefly consist.

6. To illustrate more fully what has been said, we will quote David's beautiful lamentation over Saul and Jonathan. "The beauty of Israel is slain upon thy Highplaces : How are the mighty fallen ! Tell it not in Gath ; publish it not in the streets of Ashkelon : lest the daughters of the Philistines rejoice ; lest the daughters of the uncircumcised triumph. Ye mountains of Gilboa, let no rain, nor dew be upon you, nor fields of offering : for there the shield of the mighty was vilely cast away ; the shield of Saul, as tho' he had not been anointed with oil !" The first of these divisions expresses sorrow and lamentation. The tone is therefore low. The next contains a spirited command, and should be pronounced much higher. When he makes a pathetic address to the mountains, where his friends were slain, a tone quite different, from the former is required ; not so low, as the first, nor so high as the second ; but a manly, firm, yet plaintive tone.

7. This language of nature is not so difficult to attain, as many imagine. If we enter properly into the spirit and meaning of the words, we utter, we shall not fail to deliver them in proper tones. For we find but few people, who speak without a provincial dialect, who have [308]

not an acute sense and use of emphasis, pause, and tone, in uttering their own sentiments, in earnest discourse. And the reason they have not the same use of them, in reading aloud the sentiments of others is the very defective and erroneous method, in which the art of reading is taught; whereby all the various, natural, expressive, sentimental tones of speech are suppressed, and a few artificial, unmeaning, reading notes substituted for them.

8. But in recommending, to readers, an attention to the tone and language of nature, it must be understood, with proper limitations. Moderation, in this as in every other thing, is necessary. For when reading becomes strictly imitative, it assumes a theatrical manner, and is highly improper, as well as offensive to the hearers.

[309] § 6. *Of PUNCTUATION.*

Punctuation is the art of dividing sentences, into their proper grammatical parts.

With regard to length or quantity, we have the four following characters of pauses; viz. : The comma (,) the semicolon (;) the colon (:) the period (.) As to their relative proportion of quantity, or length of time, the comma is reckoned to have the quantity of one syllable of the composition, in which it is used; the semicolon is reckoned to be double that of the comma; the colon, double that of the semicolon; the period, double that of the colon.

[310] The precise quantity of duration of each pause, cannot be ascertained. For it is with them as with the notes of music, they vary accordingly, as the composition is solemn, grave, familiar, sprightly, or facetious. But the relative proportion of the pauses should ever be the same.

1. *Of the COMMA.*

RULE I. Simple sentences have their words so closely connected, in sense, that they admit not of the use of the comma: as, “The fear of the Lord is the beginning of wisdom.” “God is love.”

Note. It has been holden, that in simple sentences, which

are long, a comma may properly be placed before the verb. This is altogether an error, and originates from not properly distinguishing between a pause of quantity and a pause of sense : as in the following sentence : “ The good taste of the present age, has not allowed us to neglect the cultivation of the English language.” The use of the comma between the nominative and verb, if admitted, may be used in one place, as well as another : as, “ Man, is of few days, and full of trouble.” “ I, am the man.” No one will contend for the indiscriminate use of the comma, between the nominative and verb, and it is as proper in one case, as another, except in transposition. See ob. 3, p. 207.

The pause of quantity and the pause of sense cannot be better explained, than by comparing them [311] with the *hold* and *rest* in music. For as the *hold* is only a dwelling upon the same sound and prolonging it ; so is the pause of quantity, rather a continuation, than a suspension of the voice. And, as the *rest* in music, is an actual cessation of sound, for a certain time ; so is the pause of sense an actual cessation of the voice, in speaking, for a certain time. And with regard to the pause of quantity, more or less, of it is used, between the letters, in forming them into syllables, between the syllables in forming them into words, and between words in forming them into simple sentences.

It is also said, that an imperfect phrase should be separated from a simple sentence by commas. This also is incorrect. For whenever any detached phrase, however short, is introduced, it carries some explanatory, concomitant idea, with it, affecting the sentence, which at once, makes it compound. For it is immaterial whether that associated idea be noticed, in one or more words, if sufficiently noticed : as, “ His work is, in many respects, imperfect.” “ He is, therefore, not much approved.”

RULE II. In general all nouns, having the same verb, all adjective terms, agreeing [312] with the same noun, and all verbs, agreeing with the same nominative, are separated by commas :

As, “ The husband, wife, and children are gone.” “ Peter, or John, or James did it.” “ Washington was brave, wise, humane, and just.” “ She is a wheedling, deceiving creature.” “ The little ants, for one poor grain, labor and toil, and strive.”

RULE III. Two or more infinitives should be separated by commas :

As, " He learns to spell, to read, and to write.

RULE IV. Words, and members of a sentence, placed in apposition should be separated by commas :

As, " Paul, the apostle, was an eminent preacher."

" Tho' deep, yet clear ; tho' gentle, yet not dull ;

" Strong, without rage ; without o'erflowing, full."

But proper names, and words closely allied in sense, tho' in apposition, should not be separated : as, " Marcus Tullius Cicero." " Libertines call religion bigotry or superstition."

RULE V. Words coupled by pairs, the pairs should be separated by commas :

As, " A natural difference is between merit and demerit, virtue and vice, wisdom and folly."

RULE VI. Participles, followed by nouns that depend on them, are separated from the preceding noun by a comma :

As, " The King, approving the plan, put it in execution," i. e. *The King, he approving, &c.*

[313] **RULE VII.** When an address is made, the noun addressed should be separated from the sentence, by commas :

As, " My son, hear the counsel of thy father." " I am obliged to you, my friend." " Father, forgive them."

RULE VIII. Words placed absolute should be separated, from the sentence, by commas :

As, " His father dying, he succeeded to the estate." " To

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confess the truth, I was in fault." "He is, generally speaking, well disposed."

RULE IX. Adverbs, which qualify the same term, should be separated by commas :

As, "We are fearfully, and wonderfully made."

RULE X. Adverbs, which are circumstantial, or explanatory, should be separated by commas, from the sentence :

As, "He is, therefore, not approved." "He is, nevertheless, pious." "He is, at once, the rogue and fool."

RULE XI. Adverbs, which qualify, should not be separated by commas :

As, "He is really a great man." "She is a very amiable woman." "The work is well done."

RULE XII. A conjunction separated, by the member of a sentence, from the [314] word it connects, should be included in commas :

As, "They outset early, and, before night, arrived." "For, since you are unwilling, I will go."

RULE XIII. Words and phrases contrasted, or comparatively connected, should be separated by commas :

As, "As is the father, so is the son." "As the hart panteth after the waterbrooks, so doth my soul pant after thee." "Better is a dinner of herbs, where love is, than a stalled ox and hatred therewith." "He is as great a man, as Alexander." "He is a man as great, as Alexander." See p. 94.

RULE XIV. Clauses of a sentence, having prepositions, which govern the same objective, should be separated by commas :

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As, "Good men are often found, not only in union with, but in opposition to, the views of another."

RULE XV. Pronouns should be separated from their antecedents, by commas :

As, "Jehovah, who made the world, is eternal." "The Lord, he reigns on high." And if the relative and verb be understood, the rule is the same : as, "This sentiment, habitual and strong, influenced his whole conduct."

[315] **RULE XVI.** When the infinitive is the nominative to the verb *am* and placed after for elegance, it should not be separated by a comma :

As, "The most obvious remedy is to withdraw from all association with bad men." See Rule 1, p. 310.

RULE XVII. Two or more verbs, governing the objective case, should be separated by commas :

As, "He loves, encourages and rewards virtue."

RULE XVIII. When a verb is understood, the comma should generally be used :

As, "From law arises security ; from security, curiosity ; from curiosity, knowledge."

RULE XIX. When words are coupled by a copulative conjunction, a comma should be used where the conjunction is understood ; and when the conjunction is expressed, if the pause be only a pause of quantity, the comma should not be used ; but if of sense it should be used. See p. 310.

RULE XX. Words coupled by disjunctives, should be separated by commas.

As, "He neither knows, nor loves, nor fears the Lord." "John, or Thomas, or James did it." "He is neither honest, just, good, faithful, nor kind."

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RULE XXI. The simple members of [316] compound sentences, and the simple parts of compound members of compound sentences, should be separated by commas :

As, "Good men are often found, in this frail, imperfect state, not only in union with, but in opposition to, the views and conduct of another." "The ox knoweth his owner, and the ass his master's crib; but Israel doth not know, my people do not consider."

2. Of the SEMICOLON.

RULE XXII. The semicolon is used to divide the members of a compound sentence, between which a strong connexion exists, and when one is illustrative of the other :

As, "Religion requires us not to retreat entirely from worldly affairs; nor does it enjoin a great departure from them."

The scholar will notice, that in the use of the semicolon, that each member of the sentence, if placed by itself, would make a complete sentence, by only substituting the noun in the latter clause, or clauses, in room of the conjunction.

RULE XXIII. When things are contrasted to give a greater force to the sense, [317] the semicolon should be used :

As, "Straws swim on the surface; but pearls lie at the bottom."

RULE XXIV. When a proposition is made in several distinct parts and a conclusion drawn; those parts should be separated from each other by semicolons :

As, "A divine legislator uttering his voice from heaven; an almighty governor outstretching his arm to reward and punish; informing us of perpetual rest, prepared for the righteous, and punishment for the wicked: these are con-

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siderations which overawe the world, support integrity, and check guilt."

3. *Of the Colon.*

RULE XXV. The colon should be used at the end of a sentence, complete in itself, but followed by some supplementary remark, or further illustration of the subject :

As, "Nature felt her inability to extricate herself from the consequences of guilt : the gospel reveals the plan of divine interposition and aid." "Nature confessed some atonement to be necessary : the gospel discovers the necessary atonement made." See ex. R. 24, p. 317.

[318] **RULE XXVI.** When a proposition is made, in one, or more clauses and an inference drawn, a colon should be used between the proposition and inference :

As, "The great aim of man is eternal happiness : religion outpoints a heaven to him." See quotation under rule 24.

RULE XXVII. When an example, speech, or quotation is introduced, a colon should be used before it :

As, "The scriptures give us an amiable representation of Deity, in these words : "God is love." "I heard him say : I have done with the world."

4. *Of the PERIOD.*

RULE XXVIII. The period is used at the close of all full sentences :

As, "God is love." "Honor your parents." "If you would be respected, be virtuous."

Other pauses are used sometimes improperly for the period : as, "The proceedings, at common law, was by writ out of chancery commanding the sheriff to cause the goods

taken to be redelivered to the owner, under this writ the sheriff might act judicially," &c. 1 Esp. 346. The word *owner* closes here a full sentence.

These are all the pauses, as to length or quantity, which we have in our language. Some suppose we have only three: the comma, semicolon, and period. But nature seems to have settled this question. And, if we consider how nearly allied these are to the four principal rests in music, we shall doubtless be satisfied of their propriety.

For the period corresponds very naturally with the semi-breve rest, that being a full bar in all moods of time; the colon, with the minim; the semicolon, with the crotchet; the comma, with the quaver.

5. *Of the other CHARACTERS.* [319]

These are, the Interrogation (?) the Exclamation (!) the Dash (—) the Parenthesis () the Brackets [] the Hyphen (-) the Apostrophè (') the Caret (^) the Quotation (" ") the Index (☞) the Paragraph (§) the Section (§) the Star (*) the Obelisk (†) the Parallel (||) the Accent (') the mollient (,) the Aspirate (,) the Diaresis (¨) the Brace }

1. The interrogation shows when a question is asked: as, "Who did this?" "Where have you been?"

2. The exclamation is a mark of wonder, surprise, emotion, or passion:

As, "Bless the Lord; O my soul! and forget not all his benefits." "Why will ye die! O house of Israel!" "Oh the folly of sinners!"

It is remarkable how the same sentence, or clause may be altered, by changing it from an interrogative, to an exclamative, and *vice versa*: as,

"What condescension?" [320]

"What condescension!"

"How great was the sacrifice?"

"How great was the sacrifice!"

The great distinction between interrogative and exclamatory sentences is this: In an interrogative sentence, an answer is always expected, and without it, the sense is incomplete. In an exclamatory sentence no question is, in reality, asked, nor any answer expected. See p. 77.

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3. The dash is used where the sense breaks off abruptly : as,

"Here lies the great—False marble, where?

"Nothing but sordid dust lies here."

"If thou art he, so much respected once—but, oh ! how fallen !"

As to the length of pause attached to these three characters, one general rule only can be given : that they have the duration of the comma, semicolon, colon and period, according as the sense, where they are used, requires.

[321] 4. The parenthesis includes a part of a sentence not necessary to make sense, and should be read quicker, and in a weaker tone of voice : as,

"While they wish to please, (and why should they not wish it?) they disdain dishonorable means." "It was represented by an analogy, (O, how inadequate!) which was borrowed," &c.

5. The brackets include words, which are meant to explain something precedent, or rectify some mistake : as,

"Being indebted to the s'd. A. in the sum of one dollar [according to the account annexed] in consideration thereof," &c. "If the civil law only is included [which is Mr. Selden's opinion] it is only a retaliation upon the clergy."

These two last mentioned characters have, of late, by a fashionable negligence, or ignorance, and even among those, who would be tho't learned, become synonymous. But their uses are as perfectly distinct as their shape. The brackets are used to contain explanatory phrases, which have no grammatical connexion, with the sentence, and might as well be made a note, in the margin, or bottom, and is absolutely necessary to give a clear understanding of the composition. By turning to pages 44, 46, 103, 171, 233, 241, 245, the scholar will see instances of the proper use of the brackets. The parenthesis is something in nature of commas, except that the phrase is not necessary to the sense of the sentence ; whereas a clause contained by commas, is. I find, that most of our newspaper editors use these characters indiscriminately.

6. The hyphen is used to join syllables.

This character should only be used in spelling, or separating syllables for some important purpose. For when original simple words come together, which are compound in

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sense, they should not be separated by a hyphen. See Rule 16, p. 38.

7. The apostrophè shows when a word is contracted by omitting a syllable, or letter, and the possessive case of nouns : as, [322]

"He o'erleapt the mark." "Peter's cane." See p. 65.

8. The caret shows where something is omitted thro' mistake: as,

"This is book." "He lives in ton."

9. The quotation is used where one author adopts the words of another : as,

And he said, "Father, forgive them."

10. The index is used where we wish to have some passage particularly noticed.

11. The paragraph is used to begin a new subject. This is little used except in sacred writ.

12. The section is used to divide chapters, and sometimes, as a note of reference.

13. The star, obelisk, and parallel, together with the figures and letters, are used as notes of reference.

14. The accent is used to designate the important letter of a syllable, or syllable of a word:

It is a general principle of the English, that *e* at the end of words, is silent. See p. 13. And so is *es*, except in some of the plural forms, which assume an additional syllable : as, *Richés, sentencés, boxés*. The Latin and Greek, in particular, vary from ours, in this respect. People, therefore, not acquainted, with these languages, read those terminations according to our idiom, which mutilates the word : as, *Demosthenès, they read Demosthens ; Thebès, Thebs ;*

apostrophè, apostroph ; Phebè, Phēb ; epitomè, epitōm ; Aristidēs, Aristīds. To prevent the unlearned from mak-

ing these mistakes, I recommend to writers, invariably to place the accent over those terminations, in all words, whether pure English words, or words adopted from other languages, which will prevent all such mistakes. Where the syllable is long, the grave accent should be used, where short, the acute.

15. The mollient is used, in softening, or taking off the asperity in sound, of a consonant, and generally placed un-

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der the letter meant to be affected by it. Either of these characters is used under *s*, *c*, *g*, *th*, & *ch*.

[323] 16. The aspirate is used to render the sound of a consonant hard, or rough, to which it is attached, and is placed underneath the letter. *C*, *ch* and *g* are affected by it.

17. The diæresis is used over a diphthong, to separate it into two syllables. We are not yet sufficiently aware of the great utility and necessity of this character, in our language as we have no established rule as to vowels, which come together. When two vowels come together, which make distinct syllables, the diæresis ought invariably to be used, and then the reader will know, from inspection, his quantity of syllables, without trouble and delay.

18. The brace is used at the end of triplets, or three lines in poetry, having the same rhyme. It is also used to connect several words with one common term.

6. Of the Use of CAPITAL LETTERS.

1. The titles of books should be all in capitals.

2. The first letter of every sentence should be a capital.

3. All appellations of the Deity should begin with capitals; as, Holy Spirit, Heavenly Dove, Almighty, Messiah, &c.

4. Proper names of persons, places and things should begin with capitals: as, George, York, the Strand, the Allegany, Mississippi, Seahorse, &c.

5. Adjectives, derived from proper names, should begin with capitals: as, English, Roman, Alpian, &c.

[324] 6. Words of particular importance in a sentence should begin with capitals: as, The Reformation, the Restoration, the Revolution.

7. The first word in a quotation, after a colon, or when an assertion, in nature of a quotation, is made after a comma or semicolon, should begin with a capital: as, "Remember this ancient maxim: "Know thyself:" "And Jesus said unto him," "Take up thy bed and walk."

8. The first word in an example should begin with a capital. See the rules in syntax, &c.

9. Every substantive and principal word in the titles of books should begin with a capital.

10. The first word of every poetic line, should begin with a capital.

11. The pronoun *I* and interjection *O*, should be capitals,

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12. And generally, all important words and subjects of discourse should begin with capitals.

13. All abbreviations and initial letters should be capitals.

14. Numerical letters should be capitals.

CHAPTER III.

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Of VERSIFICATION.

Few people are to be found, who do not sometimes read poetry. This lively and forcible mode of exhibiting nature and sentiment may, when chaste and judicious, be an innocent and instructive employment for a moderate portion of time. It will therefore be necessary to give the scholar a definition and explanation of this part of grammar, that, in reading poetry, he may be the better able to judge of its correctness, and relish its beauties.

§ 1. *Of the general definition of VERSIFICATION.*

Versification is the arrangement of a certain number and variety of syllables, or words according to certain laws of measure and quantity. This sort of composition is called poetry.

Poetry is divisible into two kinds of verse: *Blank* and *Rhyme*.

Blank verse is that, which has no correspondent harmony of syllables at the ends of the lines: but the poetic line is known entirely by the number of feet it contains.

Rhyme is that, which has a correspondence of sound in the last syllables or words of the lines. [326]

Rhyme is divisible into *couplets*, *triplets*, and *quadruplets*, &c.

A Couplet is that in which the last syllables, or words of two lines harmonize in sound.

A Triplet is that, in which the last syllables, or words of three lines harmonize in sound.

A quadruplet is that, in which the last syllables, or words of four lines harmonize in sound.

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Poetry is primarily divided into *movement* and *measure*.

Movement is the progressive order of sounds, from strong to weak, from long to short, and from slow to fast, and *vice versa*.

Measure signifies the proportion of time, both in sounds and *pausés*.

Measure is divisible into two kinds, viz. *Feet* and *Pauses*.

[327] *Of POETIC FEET.*

A certain number of syllables form a foot.

They are called *feet*, because by them, the voice steps along thro' the verse, in a measured pace. And it is necessary, that these syllables which mark this regular movement of the voice, should, in some measure, be distinguished from the others.

This distinction was made among the Romans, by dividing their syllables into *long* and *short*, ascertaining their quantity, by an exact proportion of time in sounding them. The long to the short was as two to one: and the long syllables being the more important, marked the movement.

In English, syllables are divided into *accented* and *unaccented*. Our *accented* syllables being strongly distinguished from the *unaccented*, by a peculiar stress of voice, are equally capable of marking the movement, and outpointing the regular pause of the voice, as the long syllables were, by their quantity, among the Latins.

[328] When the feet are formed by an accent on the vowels, they are exactly the same as the feet in the ancient Latin poetry, and have the same just quantity, in their syllables. So, in this respect we have all that the ancient Latins had, and another method of diversifying our syllables, which they had not. We have, in fact, duplicates of each foot, yet with such a difference, as to fit them for different purposes, to be applied at our pleasure.

Every foot has, from nature, powers peculiar to itself. Upon the knowledge, and right application of these powers, the pleasure and effect of numbers chiefly depend.

All feet in poetry, consist either of two or three

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syllables. They are reducible to nine kinds : four of two syllables, and five of three : viz.

DISSYLLABLES.

A Trochee — ◡
 An Iambus ◡ —
 A Spondee — —
 A Pyrrich ◡ ◡

TRISSYLLABLES. [329]

A Dactyl — ◡ ◡ ◡
 An Anapæst ◡ ◡ —
 An Amphibrachus ◡ — ◡
 An Antibrachus — ◡ — *
 A Tribrachus ◡ ◡ ◡

Accordingly we have nine kinds of simple verse, of which all poetry is formed.

* Whoever reads poetry, with attention, will frequently find that, which has an additional long foot added to a Trochee, as it is called. This makes it atonce, neither a Trochee, nor anyother foot, according to the old number, quantity, and definition of feet. And to call a thing by one name and use it by another, or to define it in theory, to be one thing, and make it, in practice, another, is the sure way to keep a science always confused, and the ideas of scholars indefinite. And as it has been the practice thro' the whole of this work, to introduce new terms, give new definition, and rectify old ones, where necessary, the same liberty is taken here. If this *antibrachus* is admitted, which is designed, as a counterbalance to the *amphibrachus*, the measure of poetry, will atonce be relieved from all ambiguity, and we shall then have an appropriate foot, whereby to measure every kind of association of syllables, that has been already adopted, or that can be introduced into English poetry.

When any dissyllable foot takes an additional syllable, it is improper to call it a dissyllable, with an additional long, or short syllable : for the very addition of such syllable makes it atonce, one or other of the denominations of trissyllable feet.

The Trochee has the first syllable accented and the last unaccented : as, [330]
 “Hātefūl, pīoūs.”

The Iambus has the first syllable unaccented, and the second accented : as, Bētrāy, cōnsist.

The Spondee has both either accented, or unaccented : as, The pāle mōon. Cōme, sēe.

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The **Pyrrich** has both syllables unaccented : as, Bütter, mütter.

The **Dactyl** has the first syllable accented, and the others unaccented : as, Lābörër.

The **Anapæst** has the last syllable accented and the other two unaccented : as, Büt ĩn vāin.

The **Amphibrachus** has the middle syllable accented, and the other two unaccented : as, Dömēs-tic, dīsdāinīng, cōmplāinīng, dēlīghtfūl.

The **Antibrachus** has the accent on the third syllable, and the others unaccented : as, Trūēst lōve, | frōm ābōve, | shāll ěndūre, | ēvēr mōre. |

The **Tibrachus** has all the syllables unaccented : as, Nūmērāble, cōnqūerāble, mýstěry.

Poetic Quantity is of two kinds ; time and measure. The temporal quantity is that space or length of time, required in going thro' properly, in the pronunciation of the poetic line.

The mensural quantity is the number of feet the poetic line contains.

Note—Generally, where the syllables in a foot, are all of a kind, they have no poetic accent, tho' the Spondee seems sometimes to have an accent, on both syllables. It is, therefore, left in the alternative.

[331] The feet are divided into principal and secondary. The principal are the Trochee, the Iambus, the Dactyl, and the Anapæst. These are called principal, because all poems consist principally of one, or other of these feet. The others are called secondary, because they are never the leading part in any poem but are only used to diversify the others, and render the composition more sprightly and familiar.

We will now go on and explain the use of these feet, by familiar examples. And

I. Of TROCHAIC VERSE.

This is first unopedal, consisting of one pure Trochaic foot : as,

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“ Wānǐng | “ Hōv’rǐng | “ Hōpǐng |
 “ Lōngǐng | “ Shrǐnkǐng | “ Dǝǐng” |

This, tho’ too short for a poem of any length, may, if sparingly used, appear sprightly and well in stanzas.

2. Duopedal, having two feet both of which are Trochees, or one a Trochee associated with any other foot : as,

“ Ōn thē | mōuntāin | “ Īn thē | dāys ōf ōld | [332]
 “ Bǝ ā | fōuntāin” | “ Fāblēs | plāinly tōld” |

3. Tripedal, having three feet, all of which are Trochees, or two Trochees associated with any other foot : as,

“ Whēn ōur | hēarts āre | mōurnǐng” |
 “ Lōrd ōf | thē wōrlds | ābōve.” |
 “ Rēstlēss | mōrtāls | tōil fōr nōught |
 “ Bliss īn | vāin frōm | eārth īs sōught” |
 “ Dōctōr | Paūgūs | kēpt ā schōol” |

4. Quadrupedal, having all the feet Trochees, or having three Trochees associated with any other foot : as,

“ Rōund ūs | rōars thē | tēmpēst | lōudēr.” |
 “ Īdlē | āftēr | dīnnēr, | īn hīs chāir, |
 “ Sāt ā | fārmēr, | rūddǝ, | fāt ānd fāir.” |

5. Quinquipedal, having five feet, all of which are Trochees, or four Trochees associated with any other foot : as,

“ Āll thāt | wālk ōn | fōot ōr | rīde īn | chārīōts |
 “ Āll thāt | dwēll īn | pālāc|ēs, ōr | gārreṭs. |
 “ Thōse whō | līve ōn | pāmpēr’d | fōod āre | dēlicāte.” |
 “ Thōse whō | sīn ānd | prāy ānd | sīn ānd | prāy āre |
 rēprōbāte.” |

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[333] 6. Sexipedal, having six feet, all Trochees, or five Trochees, associated with any other foot.

"Ōn ă | mōuntăin | strēch'd bēn|ēath ă | hōary | wīllōw, |
 "Lāy ă | shēphērd|swāin ănd | vīew'd thē | rōlling | bīl-
 lōw." |

We have no examples of the Trochaic, which go beyond this, nor any example of any lines, which end in any other foot, tho' capable of that variation.

In all these Trochaic measures, the accent is to be placed on the odd syllables.

II. Of IAMBIC VERSE.

1. Unopedal, having but one Iambic foot.

"If hē	"If shē	Abōve
"Dīsdāin	"Cōmplāin."	Mỹ lōve
		Is pāi'd

Tho' we have no regular poems extant, which have such stanzas; yet they are sometimes seen in occasional pieces, but should be used very sparingly.

[334] 2. Duopedal, having two feet, both of which are Iambics, or an Iambic, associated with any other foot: as,

"Whăt plāce is hēre !	"Tō mē thē rōse
"Whăt scēnes āppeār !	"Nōlōng ēr glōws."

"Ūpōn | ă mōuntăin | Bēside | ă fōuntăin." |

This form is also too short for anything but occasional stanzas.

3. Tripedal, having three Iambics, or two Iambics associated with somother foot: as,

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"In plā|cēs fār | ōr nēar | Whēre whōl|some īs | thē āir|
 "Ōr fām|oūs ōr | ōbscūre| Ōr whēre | thē mōst | ĩm-
 pūre"
 "Oūr hēarts | -nō lōng | ēr lānguīsh."

4. Quadrupedal, having four feet, all Iambics, or three Iambics, associated with anyother foot.

“And mǎy | ăt lǎst | mǎ wēa|rǎ āge |
 “Fīnd out | thě peāce|fūl hērm|itāge.” |
 “Swēet is | thě wōrk | mǎ Gōd | mǎ kīng.” |

5. Quinquepedal, having five feet, all Iambics, or four Iambics, associated with any other foot. [335]

"Hōw lōv'd | hōw vā|ŭ'd ōnce | āvāils | thēe nōt |
 "Tō whōm | rēlāt|ēd ōr | bŷ whōm | bēgōt."

This is what we call our heroic measure. In its simple form, it consists of five Iambics. But by exchanging occasionally Iambics, for other feet it is capable of many varieties. And most of our English verse may be varied in the same way, aswell as by the different position of the Pausés.

6. Sexipedal, having six Iambic feet. This is called the Alexandrine measure : as,

“ Fōr thōu | ărt bŭt | ōf dŭst ; | bĕ hŭm|bĕ ănd| bĕ wĭse.”

This kind is only elegant, on solemn and great occasions, and should be sparingly used : as,

"Thē seās | shall wāste, | thē skiēs | īn smōke | dēcāy, |
 "Rōcks fāl | tō dūst | ānd mōun|tāins mēlt| āwāy ; |
 "Būť fīx'd | hīs wōrd, | hīs sōv'rēign pōw'r | rēmāins : |
 "Thy rēālm | fōrēv'ēr lāsts, | thyōwn | Mēssī'āh rēigns."

7. Septipedal, having seven Iambic [336]
feet: as,

"Thē Lōrd | dēscēnd|ēd frōm | ābōve | ānd bōw'd | thē
Heāv'ns | mōst hīgh."

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This used to be written in one line; but is now broken into two, and, in sacred poetry, is called common metre : as,

“ Thē dēar | dēlights | wē hēre | ēnjōy |
 “ And fōnd|ly cāl | ōurōwn |
 “ Are bŭt | shōrt fā|vōrs bōr|rōw’d nōw |
 “ Tō bē | rēpāid | ānōn.” |

Sometimes a short syllable is added to the tripedal pure Iambic lines. This makes the last foot an Amphibrachus.

“ And any oath the state impos’d,
 “ I mōst | dēvōut|ly swōre it.” |
 “ But now I’m forc’d to leave the place
 “ Bēcaūse | I dīd | rēbēl, Sīr.” |

In all these measures, the accent is to be placed on the even syllables. As the septipedal form is, in fact, probably obsolete, the lines will fall alternately under the quadrupedal and tripedal verse.

[337] 3. Of DACTYLIC VERSE.

1. Unopedal, having but one Dactylic foot : as,

“ Bŭt īn vāin, |
 “ Thēy cōmplāin.” |

Ōrātōr,
 Sēnātōr,
 Hōrīzōn,
 Āsŷ.ūn.

2. Duopedal, having two feet, both of which are Dactyls, or one Dactyl, and one of any other kind : as,

“ Bŭt īn vāin | thēy cōmplāin.” |

3. Tripedal, having three feet, all Dactyls, or two Dactyls associated with any other foot : as,

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“ Frōm thē lōw | plēasures ōf | oūr nātūre.” |

“ Dēar Māry | yōur jōy ānd | dēlight |
“ Poōr girl’s in | ā piū|fūl plīght.” |

4. Quadrupedal, having four Dactyls, or three Dactyls, and one foot of anyother foot : as,

“ Frōm thē lōw | plēasures ōf | thīs fāllēn | nātūre.” |

We have no instances of this, beyond the quadrupedal quantity. And instances are so rare of Dactyl poems, that it is more a matter of curiosity than use. It is used chiefly as a secondary measure, like the other secondary feet, to diversify poems. It seems to be nothing more than the Anapæstic foot, with the accent on the first syllable instead of the third. For the examples given under the unopedal and duopedal quantities are anapæstic verse, with the accent thus changed. This beautiful interchange of accent, quantity and measure holds more, or less among all the feet.

4. *Of ANAPÆSTIC VERSE*

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1. Unopedal, having but one Anapæstic foot : as,

	Būt ā hōle
	In thē wāll
“ Būt in vāin	Or thē rōof
“ Thēy cōmplāin.”	Of mŷ dōme.

2. Duopedal, having two feet, both Anapæsts, or the first an Anapæst, followed by anyother foot : as,

“ Būt in vāin, | thēy cōmplāin.” |

“ Fāir Cŷnth’ā | rētīr’d | -

“ And māntlēd | hēr smīles ” |

“ Būt hīs cōur|āge ’gān fāil |

“ Fōr nō ārt | cōuld āvāil.” |

By adding a syllable we make the first foot an Anapæst, the second a Pyrrich, and the third a Trochee : as,

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"Būt hīs cōur|āge 'gān | fāil hīm |
 "För nō ārt | cōuld āv|āil hīm." |

3. Tripedal, having three Anapæstic feet, or two Anapæsts associated with anyother : as,

" Ō yē wōods | spreād yōur brānch|ēs ā pāce |
 " Tō yōur dēep|lēst rēcēss|ēs I flȳ, |
 " I wōuld hīde | wīth thē beāst | ōf thē chāse |
 " I wōuld vān|ish frōm ēv|ēry ēye." |
 " Whōse nēctār | mȳ sēnsēs | rēgāl'd |
 " And beaūtȳ | ěnrāpūtr'd | mȳ ēye." |

[339] 4. Quadrupedal, having four Anapæstic feet, or three Anapæsts associated with anyother foot : as,

" Littlē rēd|brēast wās chānt|īng hīs nōtes | bȳ hēr sīde, |
 " And thē tūr|tlē wās cōo|īng ā tūne | tō hīs māte." |
 " Thē grōves wēre | rēsōnānt | wīth mūsīc | ānd gleē." |

5. Quinquepedal, having the three first feet Anapæstic, the fourth a Pyrrich, and the fifth a Trochee : as,

" Ōn thē wārm | chēek ōf yōūth, | smīles ānd rōs|ēs āre |
 blīndīng." |

This is the largest mensural quantity, we have in English poetry of Anapæstic measure.

These are the different kinds of principal feet, in their more simple forms. They are capable of numerous variations, by the intermixture of them with eachother, and the occasional admission of secondary feet. We have observed, that English verse is formed of feet, made of accent as well, as quantity. That the student may clearly see the difference, we will give a few examples.

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“^ŮO’er hēaps | ōf rū| ĭn stālk’d | thē stāte| lŷ hīnd.” | [340]

Here the accent is on the vowel, in every second syllable.
In the following, the accent is on the consonant.

“Thēn rūst | lĭng, crăck | lĭng, crăsh | ĭng, thūn | dēr dōwn.” |

Here, the want of quantity in the short syllable, made long, by accent, is compensated by short commaic pauses, except at the end, and there the diphthong sufficiently enlarges the syllable.

We will now proceed to notice, a little, the manner, in which pœtry is varied, beautified, and improved, by the association of the principal feet, and the occasional intermixture of the secondary feet.

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“Mŭrmŭrĭng | ānd wĭth | hĭm flēd | thē shādes | ōf nĭght.” |

“Sēe thē | bōld yōuth | strāin ūp | thē thrēat | nĭng stēep.” |

“Thăt ōn | wēak wĭngs | frōm fār | pŭrsŭes | yōŭr flĭght.” |

“^ŮAs ^ŮI rāng’d | thrō thē lāwns, |

“^ŮOne mōrnĭng | ĭn Māy, |

“^ŮAnd āmbled | ālōng | ĭn thē grōve : |

“^ŮSō swēet | blŭsh’d thē rōse, |

“^ŮWhōse frāgrānce | mŷ sēnsēs | rēgāl’d, |

“^ŮAnd beaŭtŷ | ěnrāptŭr’d | mŷ ēye. |

“Thē bĭrds, | ōn thē trēes, |

“Wēre drēssĭng | thēir plŭmes ; |

“Thē Lĭnnēt | wās tŭnĭng | hēr lŷre : |

“Thē lărk hād | āscēndēd |

“Thē ōak, | ānd shē sāng |

“Tō wēlcōme | thē tĭdes | ōf thē mōrn. |

“Eăch hēart | wĭth jōy, |

“Eăch scēne | wĭth dēlĭght |

“Wās full ānd | ō’erflōwĭng | wĭth blĭss.” |

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"Tō mǝ | mǝse gǝve | ǎttention | ǎnd dēem ǝt | nōt ǎ |
mǝstǝrǝ |

"Īf Ī | jǝmblǝ | tōgǝthǝr | pōǝtrǝ | ǎnd hǝs | tōrǝ." |

"Ānd sō | mǝrrǝ bǝ | thǝ mǝmōrǝ | ǝf gōod | quēen Bǝss. |

"Ō thǝ | gōldǝn dāys | ǝf gōod | quēen Bǝss." |

[342] In the preceding examples the syllables are all marked, and the feet all measured. The scholar will distinctly notice the difference between syllables long by quantity and long by position. For the former have the accent always on the vowel, the latter on the consonant. Some call them long by accent: and it is immaterial which, if we do but properly distinguish between the two kinds. And where a syllable is long by position, it always has a pause of sense or quantity, associated with it to make up the deficiency of real quantity. Again some syllables, having the accent on the vowel, are short by position. And, in many instances, they seem to bestow some of their own quantity on the syllables, long by accent, associated with them.

From the foregoing illustrations, we may perceive what a copious stock for versification, the English language possesses. For we have, as before observed, all the ancient poetic feet, in our heroic measure, with duplicates of each, agreeing in movement, though differing in measure; and which make a different impression on the ear: a richness peculiar to our language, which may be the source of a great and pleasing variety.

[343] § 3. Of POETIC PAUSES.

Poetic pauses are of two kinds: *sense* and *melody*. See Note, p. 310.

The sentential pausés are those, known by the name of stops. See Punctuation.

The harmonic pause is that, which designates words of particular importance, and is divisible into two kinds; *fixal* and *casural*. These sometimes coincide with the sentential pausés, and sometimes exist where the others do not.

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The final pause is at the end of the line, closes the verse and makes the measure in all kinds of poetry, and preserves the melody without injuring the sense. It marks the bound of the metre ; and being made only by a suppression or elevation of the voice, not a change of tone, except at a period, it never affects the sense. This final pause, or stop of suspension, is not the only advantage gained to numbers. It also prevents that monotony, or sameness of note, at the end of the lines, which, however pleasing to the vulgar, is disgusting to a delicate ear. For, as this final pause has no peculiar note of its own, but takes that which belongs to the preceding word, it changes continually with the matter, and is as various as the sense.

The final pause, alone, on many occasions [344] marks the distinction between prose and verse : as,

Of man's first disobedience and the fruit of that forbidden tree, whose mortal taste bro't death into our world with all its woe, &c.

“ Of man's first disobedience and the fruit
Of that forbidden tree, whose mortal taste
Bro't death into our world, with all its woe.”

This shews how necessary it is, in reading verse, to make every line sensible to the ear. For what is the use of melody ; and for what end has the poet composed in verse, if, in reading, we suppress his numbers, by omitting the final pause, and degrade them, by our improper pronunciation, into mere prose ?

The cæsural pause divides the poetic line into [345] equal, or proper parts. In heroic verse, the cæsura is commonly on the fourth, fifth, or sixth syllable. But in this, as every thing else, the genius of the poem must govern. For what nature feels, she will express, and that expression is never wrong ; and,

1. On the fourth syllable, or end of the second foot : as,

Thě sīl | vēr eēl'' | in shining volumes roll'd
Thě yēl | lōw cārp'' | in scales bedrop'd'' with gold.

2. On the fifth syllable, or middle of the third foot : as,

“ Rōund brōk | ěn cōl | ūmns," clāsp | ing ivy twin'd,
“ Ō'r heāps | ōf rū | ĩn," stālk'd, | the stately hind.”

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3. On the sixth syllable, or end of the third foot : as,

“ Ūh, sāy ! | whăt strāng|ēr cāuse,” | yet unexplor’d
“ Cöuld māke | ā gēn|tlē belle” | reject a lord.”

[346] 4. A line may be divided into three parts by
cæsuras : as,

“ Ōūtstrētch’d | hē lāy,” | ōn thē| cöld grōund” | and oft.”

As syllables, in their arrangement into words, admit a whole, and semi, or half accent; so words arranged into poetic lines, in certain cases, admit the whole and the semi, or half cæsura, in certain cases : as,

Warms’ in the sun,” refreshes’ in the breeze,
Glow’s in the stars,” and blossoms’ in the trees,
Lives’ thro’ all life,” extends’ thro’ all extent,
Spreads’ undivided,” operates’ unspent,
Glow’s while he reads ;” but trembles’ as he writes.
Mēan’ büt | yēt grēat,” commanding’ tho’ reserv’d.”

Sometimes the cæsural and final pausés come together at the end of the line, as in the above examples.

[347] § 4. *Of HARMONY, MELODY and EXPRESSION.*

Having shewn the general nature and use of feet and pauses, the constituent parts of verse, it now remains, more particularly, to notice the effect, which a right management of them produces : viz. Harmony, Melody and Expression. In these, the whole charm of poetry consists.

1. *Of HARMONY.*

Harmony is an agreeable effect produced by the regularity, and uniformity, of sound, movment and measure.

A poem composed purely of any one kind of measure, is always harmonious, tho’ some kinds of measure are, in themselves more harmonious, than others. But this is a grace which, in poetry, as well as music, tires by its uniformity. For this reason, writers of real genius have sought and introduced a variety, into their versés.

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2. Of *MELODY*.

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Melody is a pleasing sensation on the ear, produced from the apt, various and proper arrangement of the constituent parts of verse, according to the laws of movement and measure.

As harmony, from its sameness of sound, intimes, ceases to please, melody, which is an agreeable variety of movement and measure, is introduced. For this purpose, the Iambus is a relief to Trochaic sameness; the sprightliness of the Pyrrich is exchanged for the slow and dignified gravity of the Spondee; the Anapæst is exchanged for the Dactyl; the Antibrachus for the Amphibrachus, and the Tribrahcus is a common relief to all the trissyllable feet. The beauty of the poetic edifice is their due and proper intermixture with each other.

The following are examples of the use of the Trochee to relieve the Iambic sameness. [349]

Fāvōrs | tō nōne, | tō āll | shē smīles | ěxtends, |

Ōft shē | rějēcts | bū·nēv | ěr ōnce | ǒffēnds. |

Ū
All thēse | ōŭr nō | tīōns vāin, | sēes ānd | dēcīdes. |

Next we have the Spondee and the Pyrrich.

Ū
Ōn thē | grēen bānk | tō lōok | ĩntō | thē cleār |
Smōoth lāke, | thāt tō | mē sēm'd | ānōth | ěr skȳ |
Stōod' rū'd, | stōod' vāst'' | ĩnfīn | ĩtude | cōnfīn'd. |

The admission of the Amphibrachus is another source of melody.

Whīch māny | ā bārd hād | chāuntēd | māny | ā dāy. |

Another source of melody is the comparison of the different members of two or more lines.

Sæ' thē | bōld yōŭth'' | strāin' ūp | thē thrēat | 'nīng stēep'' |
Rūsh' thrō | thē thīck | ěts'' dōwn' | thē vāl | lēys swēep. |

Thy forests Windsor," and thy green retreats,
Atonce, the Monarch's" and the mus's seats,
Invite my lays." Be present, Sylvan maids,
Unlock your springs" and open all your shades."

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Not half so swift" the trembling doves can fly,
When the fierce eagle" cleaves the liquid sky ;
Not half so swiftly" the fierce eagle moves,
When thro' the clouds" he drives the trembling doves.

The cæsure adds greatly to the melody of a poem. And the greater the cæsural variety, if just and natural, the greater the melody.

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S. *Of Expression.*

The last, greatest, and finishing ornament of a poem, is Expression.

Expression is an apt and natural choice of words and a proper arrangement of the constituent parts of verse so, as to illustrate and enforce the tho'ts, feelings, and sentiments of the author.

In this, the grace and majesty of verse consist.

In expressing sentiments by words, the language naturally falls into a movement correspondent to that, produced in the mind, by emotion. Accordingly the Trochee, the Iambus, the Dactyl, or Anapæst, with the occasional interspersions of the other feet, prevails. And, even in common discourse, more or less of this generic movment exists. To imitate nature, therefore, the poet must conform the movment to the sentiment, the sentiment to the subject.

[351] That a various and judicious management and interchange of the feet and pausés is peculiarly expressive of the operations, sentiments and emotions of the mind is evident to anyone, who reads poetry, with taste, feeling and understanding.

We will close our subject of Grammar, with a few quotations illustrative of these three great ornaments of verse.

In the following, the vast dimensions of Satan are shewn, by an uncommon succession of long syllables, which detain us to survey the huge, arch fiend, in his fixed posture.

Sō strēch'd | ōut hūge | in lēngth | thē arch | fiend lāy. |

The next shows us the power and elegance of the Trochee, in the beginning of Iambic verse.

and, sure within,
 Lights on | his feet : | as when | a prowling wolf |
 Leaps o'er | the fence, | with ease" | into | the fold. |

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The Trochee shews Satan in the act of lighting: [352]
The Iambus fixes him firm on the ground. The same artifice, in the next line, is applied to the wolf, with which Satan is compared.

The following show the effect produced by the cæsura, so placed, as to divide the line into unequal, yet natural parts.

thus, with the year,
Seasons | rētūrn ;" | büt nōt | tō mē | rētūrn |
Day," or | thē sweet | 'āpprōach | of ēve | or mōrn. |

No sooner had the' Almighty ceas't, büt all
The multitude of angels, with a shout
Loud," as from numbers without number," sweet,"
As from blest voices uttering joy.

In the first of those two examples, the cæsura shows strongly Milton's great loss, the loss of sight. In the second the sublimity of worship in heaven, the multitude of worshippers, and the harmony of their praise.

We close with an example containing a great [353]
variety of feeling, sentiment, and expression.

Dire' wās | thē tōss'ing," dēep' | thē grōans," | dēspair" |
Tēndēd | thē sīck ;" | būs'ēst' | frōm cōuch | tō cōuch," |
And o'v'ēr thēm | trīūmph|ānt Dēāth" | hīs dārt" |
Shōok," büt | dēlay'd. | tō strīke. |

In poetry, as in music, a good writer will copy nature. By feeling properly the force and warmth of his own sentiments, he will teach others to feel the pathos and to catch the flame. He will not sicken his readers with the monotony of the one grace, nor disgust them with the richness and power of the others. For well he knows, that Harmony pleases by its similarity and sweetness of sound; that Melody charms by its variety; and that Expression, the masterpiece of the whole work, and captivates by its pathos, grandeur, and energy.

POSTSCRIPT.

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Having treated of Grammar generally, and the parts distinctly, and, in some measure laid the anatomy of the language open, it will be proper now to lead the scholar to a right understanding of the abstract parts of speech. And

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this from the nature of the work, must be done in few words.

Grammar, considered as a science, and we have no other way of considering it understandingly, is like all the other sciences, and can only be rightly understood and taught, by dividing the generic terms into their proper species. For the only way of keeping our ideas clear and perspicuous is to give all the terms, differing in sense, definitions correspondent to their nature and use.

Therefore, after the scholar has acquired a thoro' knowledge of the subject he may philosophize. But it will be idle for him to begin his philosophy, before he shall have learned the terms.

Our learned Grammarwriters have holden, that language has only two abstract parts of speech : *the noun and the verb*.* This is undoubtedly true in an abstract, but not in a distributive sense. The noun is the abstract term of all quality and circumstance. The adjective and adverb are, therefore, only corruptions, or perhaps, more properly called variations of that original part of speech.

* The other parts of speech are called particles, and have been considered to be terms, which express not ideas, but connect them. This appears not to be true, either in theory or fact. For as they radically are ideas, they must derivatively possess more or less of their abstract nature. The precise difference and analogy of terms are as indefinable, as the properties and qualities of nature. The extremes are plain and visible.

"But where the shades begin and end,
None but who made can tell."

This indefinability of terms, the inexplicable manner, in which they agree and disagree, makes the whole beauty and excellence of language. And tho' we are wanting in faculties to explain, nature has given us a sense, whereby we clearly understand.

The prepositions, for instance, have been considered to be words, not expressing ideas, but showing relation between words, which express ideas. Exam. "The Bridge between Boston and Cambridge." Here *between* is not a simple term, expressive only of relation between bridge and the object it governs ; but it is the prominent word, which explains the whole sentence. It is, to the sentence, exactly what the bridge is to those two places.

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"A journey from Boston to New-York." Here *from* signifies the outset, or departure, and *to*, the whole way between those places. Will anyone undertake to say, that the outset is not a circumstance sufficient for an idea, or that the whole intermediate space, between those places, is not sufficient to be the subject matter of an idea.

Words in a sentence are like men paraded in ranks. The foremost, we see plainly, the next not so plainly. Shall we say of those, who are only in part visible, that they are not there?

So of the adverbs and adjectives : as, "I do it willingly." Here *I* is the agent, *do* the verb, expressing the mechanical action of the body and its members, in performing the action ; *it*, the thing done or performed ; *willingly*, the act of the mind, concurring with the animal action.

"The man is upright." *The* designates the person ; *man* is the object, to which our attention is directed ; *is* represents the existence, or being of that object ; *upright* directs our attention to all the former acts and doings of the man. It is plain, that in the above examples, every word, carries with it, its own proper idea, either primary or secondary. And we can no more say, that every word in a sentence is not directly, or indirectly, an idea, than that the different materials of a house are not matter of substance, because some are larger, and more important and conspicuous than others. See analysis, p. 360.

1. Of the ADJECTIVE.

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We say, "a good man," "a swift horse," "a pleasant prospect." The abstract, substantive terms are, "goodness' man," "swiftness' horse," "pleasantness' prospect." Nature, feeling the uncouthness of the expression and inelegance of the form, in this, as in everything else, sought the easiest and beautifullest method of remedying both, which, at the same time, should preserve the propriety of speech. She has taught us, therefore, by the use of the adjective, to exhibit the goodness of internal quality, by the comeliness of external appearance, and to dress our ideas, for the same reason, she has adorned herself, that both might appear to the better advantage.

2. Of the ADVERB.

This was, originally, only applicable to place : as, *Here*,

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for *in this place* ; *there*, for *in that place* ; *where*, for *in what place*, &c. But the refinement of language has elegantly extended them to other forms of expression. See p. 158.

[356] 3. *The* was originally, in the Saxon language, a relative pronoun, which we have changed into an article. It still bears a great resemblance to *this* and *that*, when they are used as demonstrative pronouns.

A and *an* are derived from the Saxon adjective, *æn*, i. e. one. See p. 43.

4. Of the pronoun, as a derivative of the noun, nothing need be said here. See pronouns.

5. Prepositions are also a branch, or ramification of the noun. Their use soon showed their importance, as terms expressive of relation, between other terms. And as they were found to be an ornament, a convenience, and a perspicuity, their number has become considerably large, and their use extensive.

Thus we see, that the noun is the parent stock, from which the other parts of speech, abovenamed, have sprung.

[357] The other parts of speech, as we shall notice below, are corruptions, or variations of the verb. And,

1. The participle is the first and most apparent variation of the verb. See participles.

2. The gerund, which is another form and manner of using the participle, is the next variation of the verb. See gerunds.

3. The conjunctions are derived from the verbal stock : as, *if*, for example, is from the same Saxon root, as *give* : viz. *gifan* : as, "If it be so ;" i. e. suppose it be so, or give, that it be so, &c. The other hypothetical conjunctions seem only to be variations of its meaning. *And* is also derived from a verb.

And being able to penetrate thusfar into the abstract nature of this class of words, it is immaterial whether we can, or can not trace every one belonging to it, to a verbal origin.

[358] 4. The interjection is unquestionably of the verbal family, if not of verbal origin, for it expresses a powerful act of the mind, tho' in so abstract a sense, that it indicates not its relation to any nominative word. Or, to give the term its whole nature, character, and merit, is it not a verb in so abstract a state, that it contains both the noun and verb, within itself? and we have

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great reason, in fact to suppose, this to be the abstract part of speech, from which the noun and verb are derived. However this may be, one thing is certain, that no animal exists, having the power of vocal sound, which has not more or less of this abstract language, and it is the first, which children attempt to use.

However few the abstract parts of speech be, they are now, in our language, split into eleven distinct classes, each of which, in office and signification, is variant from the others. And to resolve them now, into their abstract terms, would be the same, as to resolve nature into its original elements: the effect would destroy the whole. The state of our language is now, therefore, like every other thing self-evident, viz. *it is what it is*; and, on this ground, we must use, understand and explain it.

We should not feel unpleasant, at the fact, but bless our happy fate, that the wisdom of the human mind was able to invent the abstract terms, and its faculties and genius to divide them into their appropriate species, to form and fit them together, in such masterly order, as from so scanty a stock of materials, to erect the superb and useful structure of language. [359]

That the classification of language is correct, is certain from these two facts: 1, that all languages, so far, as their idioms correspond, agree in the number of the parts of speech, their use and offices: 2, the affinity, which language bears to nature. The nouns are the solid land, the verbs, the fluid elements. The variations of these abstract terms, their natural and necessary combinations, with on another, ornament language in the same manner, that the various productions adorn the face of nature. And it raises no small admiration, in the reflective mind, to observe, how all the works of God, in nature, are allied, which discovers his vastness of skill, and original design, and his goodness, in communicating so much of himself, thro' his works, to his creatures.

ANALYSIS.

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Man, that is born of a woman, is of few days and full of trouble. *Man*, is the subject of discourse; *that*, its relative substitute; *is* ascertains the existence of that subject; *born* signifies, that he came into existence, by ordinary generation and not by any special act of the creator; *of* sig-

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nifies, the act of parturition, or birth ; *a* denotes women generally ; *woman* denotes the origin of man's animal existence ; *is* here shows existence, with animal life ; *of* denotes the duration of that existence, and the relation between days and man ; *few* denotes the nature and shortness of that existence ; *days* signifies the chronological numbers of which the existence is composed ; *and* combines other circumstances with man, besides his bare existence ; *full* denotes the manner of life ; *of* signifies the reciprocal and intimate connexion between man and his misfortunes ; *troubles* denote the circumstances attendant on man's life. Job 14: 1.

He discovereth deep things out of darkness, and outbringeth to light the shadow of death. *He* is the agent ; *discovereth* signifies that the agent is making something appear plainly which has not, heretofore ; *deep* gives a reason, why these things have not before been apparent ; *things* denotes the objects upon which the agent acts ; *out of* signifies that these things are actually bro't to light ; *darkness* signifies the obscurity, whence they are bro't ; *and* signifies that the same agent has another act to perform, which has some relation to the former ; *outbringeth* signifies the act and the manner in which it is done ; *to* signifies the effect, which the act hath accomplished ; *light* signifies the place where the thing is placed, or left ; *the* designates the particular object, which the act effects ; *shadow* is the object itself ; *of* is the term of possession, shows the influence, which shadow has over death, and the mutual connexion between them ; *death* signifies the abstract cause, which produces this object. Job. 12: 22.

[361] I will praise him as long as I shall live. *I* is the agent ; *will praise* represents the performance of the act and the time ; *him* is the object affected by that act ; *as long as* represents the continuance of time, or the whole duration of life, and the certainty of the act, while time continues ; *I* is the same agent, performing another act, or connected with some other circumstance ; *shall live* signifies the continuance of existence.

All the days of my appointed time, will I wait, till my change shall come. *All* signifies everyone collectively considered ; *the* shows of what the duration of life is composed ; *days* signifies the distributive parts of time, of which life is composed ; *of* denotes possession and the influence, which days have over time, and the mutual connexion between them ; *my* is possessory, and shows the interest, which the

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agent has in time ; *appointed* signifies time, to be a given and measured quantity ; *I* is the agent ; *will wait* shows the continuance of existence, and the disposition of the mind ; *till* includes the whole time of life upto the very end ; *my* confines the act, or circumstance of death to the agent, in distinction from anyone else ; *change* signifies the close of existence, or death ; *shall come* signifies the event to be future, but certain.

Oh, that my head were waters, and my eyes a fountain of tears, that I might weep day and night, for the slain of the daughters of my people. *Oh* an abstract verb, before *me* understood, and shows great grief ; *that* is an affirmative term, signifying the earnestness of the desire ; *my* is possessory and shows to whom the head belongs ; *head* is the place designated by the wish ; *were* signifies the supposed existence of *head*, in the manner desired ; *waters* is the same as *head*, only it shows the peculiar kind of matter, into which the head is supposed to be converted ; *and* combines another hypothetical circumstance, with the former ; *my* shows to whom the eyes belong ; *eyes* is affected by the wish, in the same manner as *head* ; *a* refers the idea to fountains, generally ; *fountain* has the same relation to eyes as *waters* have to *head* ; *of* is a possessive term, shows the influence, which fountain has over tears and their mutual connexion ; *tears* shows the peculiar kind of fluid, of which the fountain is composed ; *that* affirms what the agent would do, if the preceeding proposition should be effected ; *I* is the agent ; *might weep* signifies the act and the possibility of performing it, if the preceeding supposed acts should happen ; *day and night* signifies, that the act should be incessant ; *for* gives the reason for the act and why done ; *the* particularly distinguishes the slain from the living ; *slain* signifies the very persons for whom the act is done and their condition ; *of* signifies possession, the influence, which slain has over daughter, and the reciprocal connexion between them ; *she* shows the particular person meant ; *daughters* shows of whom the slain were, i. e. the flower of the nation ; *of* signifies possession, the influence, which daughters has over people ; *my* is possessory, showing to whom the people belong ; *people* is the abstract, substantive term, of which the slain were a part.

N. B. In parsing the English language, scholars should be taught, as they name the parts of speech and apply the

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rules of syntax, to analyze every word, according to the foregoing manner. This will enable them to know not only to what class of speech each word belongs, but also what particular associated idea it brings along with it.

By thoroughly solving and analyzing sentences in this abstract manner, the scholar will get a better knowledge of the language, and the radical meaning of words, and the ideas they convey, than by running over them, according to the old manner.

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Having finished what we had to say on the subject of Grammar, it will be proper to make a few remarks, shewing the scholar how to reduce the preceeding system to practice. And, as these observations go to show the right and proper use of words so, as to convey clear and distinct ideas, they fall under that denomination, in ethics called Perspicuity.

PERSPICUITY

Is that abstract quality, in composition, which expresses ideas clearly and intelligibly ; where they are neither left obscure, for the want of words, nor embarrassed with a redundancy. Perspicuity is such a fundamental quality, that for want of it, nothing can atone. We admire an author, whose language is like a crystal stream, showing the very bottom of every idea, as along we pass ; and we are disgusted with one, in whose writings, we only discover mangled images and confused ideas.

Perspicuity is divisible into two general heads : 1, asto single words : 2, asto sentences.

CHAPTER I.

Of PERSPICUITY, or accuracy of expression with respect to single words and phrases.

Perspicuity, as it respects single words and phrases, has the following properties : *Purity, Propriety and Precision.*

And here is the proper place to observe, that the manner in which an author writes, whether clear, or obscure, is called his *style*.

§ 1. *Of PURITY.*

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Purity is the use and arrangement of words according to

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the idiom of the Language. In a pure, English discourse, therefore, we should use neither words nor phrases of other languages which have not been adopted and defined, unless they have a clear meaning, or an appropriate signification, without explaining and defining them. Inelegant and obsolete words should also be avoided. Foreign and learned words, unless from necessity, should not be introduced into our composition. For we should not, in showing our learning, make ourselves pedantic. Barren languages may need such assistance, which is not the case with ours. A plain, native style is, therefore, on all occasions, preferable, especially as the great design of speaking and writing is to instruct those, who hear and read. And it is not to be expected that the mass of the people understand any language, but their own.

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§ 2. *Of PROPRIETY.*

Propriety, in language, is the selection and use of such words, as the best usage and custom has appropriated to the ideas, which we wish to express. Our language may be pure, and strictly English, tho' deficient in propriety. For the words may be illy chosen, unadapted to the subject, expressing more, or less than is intended.

To preserve propriety, in our words and phrases, we should supply such words as are wanting; not use the same word, in different senses; avoid low expressions; the injudicious use of technical phrases; equivocal, or ambiguous words; unintelligible expressions, and all words and phrases, not adapted to our meaning.

1. *Supply such words as are wanting.*

"Arbitrary power I look upon, as a greater evil, than anarchy itself, as much as a savage is a happier state of life, than a slave at the oar." *I view arbitrary power, as a greater evil than anarchy itself, inasmuch as the savage is happier than a slave, at the oar.* "He has not treated this subject liberally, by the views of others, as well as his own." "*He by adverting to the opinions of others as well as his own, has not treated this subject liberally.*" "This generous action greatly increased [the merit of] his former services."

[366] Articles and prepositions are often improperly omitted. "How immense the difference between the pious and [the] profane." "Death is the common lot of all: of good men and [of] bad."

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Articles and prepositions should be repeated, when we wish to outpoint the objects, of which we speak, as distinguished each, from the other. "Our sight is, atonce, the delightfulest and the usefulest of all our sensés."

2. *Use not the same word, in different sensés.*

"One may have an air, which proceeds from a just sufficiency and knowledge of the matter before him, which may naturally produce some motions of the head and body, which might become the bench, better than the bar." "One may have an air, proceeding from a just knowledge of the matter before him, which may naturally produce some motions of the head and body, better becoming the bench than the bar. The improper use of *which*, in the above sentence, spoiled the sense. "Gregory favored the undertaking, for nōother reason, than this: that the manager, in countenance, *favor-ed* [resembled] his friend."

3. *Avoid low expressions:*

As, "*Topsiturvy, hurliburly, pellmell*; having a month's mind for a thing; carrying favor; dancing attendance.

"*Meanwhile* the Britons, *left to shift for themselves*, were forced to call in the Saxons for their defence." "*The Britons being abandoned* [by the Romans] *called the Saxons to their assistance.*

4. *Avoid the injudicious use of technical terms.*

To tell those ignorant of seaphrasés, that "tacked to the larboard, and offstood to sea," would be perfectly unintelligible.

5. *Avoid equivocal, or ambiguous words.* [367]

"Asfor such animals, as are mortal or noxious, we have a right to destroy them." *We have a right to destroy those animals, whose poison is mortal, or noxious.* "He aimed at nothing less than the crown." *He aimed at nothing but the crown.* "And thus the son, the sire, addrest." This sentence is perfectly intelligible, if we use a comma after *son* and *sire*.

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6. *Avoid unintelligible expressions.*

Steel says, "I have observed, that the superiority among these coffeehouse politicians, proceeds from an opinion of gallantry and fashion." This, of itself, is perfect nonsense. The author probably meant, "That rank, among these politicians, is determined, by the opinion, generally entertained of the rank, in point of gallantry and fashion, to which each had attained."

One, speaking of humility, says, "This temper of mind keeps our understanding tight about us." The author undoubtedly had an idea, in his head; but, from a wrong choice of words, has conveyed none.

[368] 7. *Avoid all words and phrases not adapted to the meaning, meant to be conveyed.*

"He feels any sorrow, that can arrive at [happen to] man." "The conscience of approving one's self a benefactor is the best recompense for being so." *The best recompense, for one, being a benefactor, is an approving conscience.*

§ 3. Of PRECISION.

As to words and phrases, precision is the third requisite of perspicuity. It is the retrenching of superfluities, in expression so, as to express neither more nor less, than an exact copy of the idea.

The words of a sentence may be faulty, in three respects: 1, In not expressing the idea intended, but somother, which it resembles; 2, in suggesting the idea, but not expressing it fully; 3, in expressing the idea together with something, not belonging to it. For precision, in words, means, that they exhibit neither more nor less than the ideas in the mind.

[369] The importance and necessity of precision exists in nature. The human mind is not capable at once, of viewing distinctly more than one object. If, therefore, two, or three similar, or dissimilar things are, at once, presented, the ideas become confused; the mind not being able precisely to determine, wherein they agree, nor wherein they differ. So were I to view an animal, with a design of forming a clear and exact idea of its size and figure, I would have it perfectly uncovered and alone, that my attention might not be divided. So when anyone informs

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me of a fact, if he uses words, which are not applicable to his own ideas, which express only a part of his meaning, or more than his own mind contains, instead of deriving pleasure from the story, I am left to the painful necessity, of tracing his ideas, supplying his defects, and expunging his excrescences of expression, and then deducing that meaning from his words, which he, in narrating, ought clearly to have conveyed.

If a historian tells of his hero's courage, in battle, his language is precise. But, if, from an ignorant fearfulness of not telling the whole, he proceeds to extol his patience, his fortitude, his perseverance, he, at once, confuses the imagery and spoils his own story.

It is no excuse, in an author, in not being precise, that the subject is well known and familiar. [370] For, tho' it may be, to him, and to most of his readers; yet some may not understand him. And authors should recollect, that the great object of writing is to instruct, not to amuse.

Authors should be careful, in using words, having a resemblance in meaning, which are not synonymous: as

Custom, habit. Custom respects the act, habit, the actor. By custom, we mean the frequent repetition of the same act; by habit, the effect produced, on the mind, or body. "By the custom of walking always in the streets, one acquires the habit of idleness."

Pride, vanity. "Pride makes us esteem ourselves; vanity, desires the esteem of others."

Haughtiness, disdain. "Haughtiness is the high opinion, we have of ourselves; disdain, the mean opinion, we have of others."

Only, alone. Only means, that no other is of the same kind; alone, being unaccompanied by any other.

Wisdom, prudence. "Wisdom leads us to speak and act what is most proper; prudence prevents us from acting or speaking improperly."

Entire, complete. A thing is entire, by wanting none of its parts; complete, by wanting none of its appendages. A man may have a house entirely to himself, which has not one complete apartment.

Surprised, astonished; amazed, confounded. I am surprised at what is unexpected; astonished, [371] at what is vast or great: I am amazed, at what is incomprehensible; confounded, at what is shocking, or terrible.

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Tranquillity, peace, calm. Tranquillity is a situation free from trouble, in itself considered ; peace relates to eternal things, which might interrupt tranquillity ; calm is an undisturbed situation.

Ease, quietness. Ease is freedom from pain ; quietness relates to the disposition of the mind.

CHAPTER II.

Of PERSPICUITY, or Accuracy of Expression, with respect to sentences.

Sentences should not be unnaturally long, nor short, i. e. The words should not cease, till the sense is fully expressed, nor proceed, after the idea is wholly conveyed.

Sentences, in language, are the same as notes in music. A great succession of long or short ones, in either, is unnatural and unpleasant. An agreeable variety, in either, gives the greater pleasure, which a writer of real genius will better manage, from the dictates of nature, than the rules of art.

Purity, propriety, and precision have been shown to be necessary properties of single words and phrases. The due arrangement of these words and phrases into sentences will be the subject of this chapter. We shall divide it into the following heads : Clearness, Unity, Strength, and Configuration.

[372] § 1. *Of the Clearness of a Sentence.*

Everything, which leaves the mind in suspense, in a sentence, should be avoided. We have before shown the evil of obscurity, as it affects single words and phrases. Obscurity, in sentences, arises from two causes : 1, an improper choice of words ; 2, the improper arrangement of them.

The first thing to be studied, in the construction of sentences, is the grammatical arrangement of the words. It is a wrong notion, which many good scholars have entertained, that the grammar of our language is so imperfect, that it does not, in all cases, precisely determine the relative meaning of words. This error of opinion, comes from a reprehensible inattention to the very nature and system of the language. And I undertake to say, that if words are, in the first place, aptly chosen, and then arranged according to the strict rules of the grammar of our language, that

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not a sentence would be found, either obscure, or doubtful in its meaning.

The want of a strict grammatical construction, in sentences, is a fault, for which nothing can atone. The first and great object, in the use of words, is to convey clearly the ideas of our own minds, to the minds of others. Next to this, the writer of taste and genius, will endeavor, to make the arrangement of his words as harmonious and musical as possible. This is a grace not to be neglected, for the music of words is the very life and soul of all eloquence.

The following rule for the construction of sentences, if properly regarded, will be worth a volume of quotations and remarks. [373]

In ordinary discourse, the minor member should open, and the major member should close the sentence. And, as these properties occasionally belong to the subject, the agent or the act, they must take their order, in the sentence accordingly. When we wish to arrest the attention, before we begin the narration, the major member should begin the sentence. When any commonplace term, becomes peculiarly emphatical, it should, if possible, close the sentence. A circumstance should stand as near as possible to the thing, to which it relates, and on that side least likely to obscure it. Qualifying terms should stand as near as possible to the words they qualify; and relatives as near as possible to their antecedents. And,

1. *Of the Position of ADVERBS.* [374]

"The Romans understood liberty, *atleast*, as well as we."

"The Romans understood liberty, as well, *atleast*, as we."

"Theism can *only* be opposed to polytheism, or atheism."

"Theism can be opposed *only* to polytheism, or atheism."

The adverb should be as near as possible to the word it explains, or qualifies, whether noun, adjective, verb, or adverb.

In the following short sentence, it is remarkable, how the different location of the adverb entirely alters the sense. "He is only a man," signifies that the person is human. "He only is a man," means that no other person present, has the principles, or honor of a man.

2. *Of the Position of CIRCUMSTANCES.*

Circumstantial clauses are, to the parts of a sentence, to

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which they relate, much the same, as adjectives, to nouns ; and should precede such parts or members of a sentence, that, when we come to the subject, we may have the quality and substance united.

“ Are these designs, which any man, who is born a Briton, in any circumstance, in any situation, ought to be ashamed to avow ?” This location of the circumstance makes it explanatory of *born*, which is wrong, for it was evidently intended to explain *avow*. “ Are these designs, which any man, who is born a Briton, ought, in any circumstance, in any situation, to be ashamed, or afraid to avow ?”

If authors were fully sensible, that circumstances are really adjective terms, they would be more careful, in placing them.

[375] For the same reason that too many adjectives, are inelegant, too many circumstances are improper, in a sentence.

“ What I had the opportunity of mentioning to my friend, some time ago, in conversation, was not a new tho't.”

“ What I had the opportunity of mentioning, to my friend, sometime ago, was not a new tho't.”

“ The Emperor was so intent on the establishment of his absolute power, in Hungary, that he exposed the empire doubly to desolation and ruin, for the sake of it.” Better thus : “ The Emperor was so intent on establishing his absolute power, in Hungary, that, to effect his purpose, he doubly exposed the empire to desolation and ruin.”

3. *Of the Position of RELATIVES.*

We have before observed, p. 373, that relatives should be placed as near to their antecedents, as possible. And in this, as in other things, we have only to follow nature, who always places the appendage, next to the thing, to which it belongs. “ This kind of wit was very much in vogue, among our countrymen, about an age or two ago, who did not practice it for any oblique reason, but purely for the sake of being witty.” The order of the words here makes it relate to *age*, tho', in fact, it refers to *countrymen*. “ This kind of wit, about an age or two ago, was very much in vogue, among our countrymen, who did not practice it for any oblique reason, but purely for the sake of being witty.” It is really noticable, how different this sentence appears,

and howmuch forciblier it strikes the sense, by placing the circumstance and the relative in their proper placés.

Clearness in style, is a natural; obscurity, an unnatural quality. The writer who follows nature, is [376] always clear. He, who deviates from nature, is always obscure.

We may, with propriety, compare the mind to a highway; the ideas passing in it, to travellers; and the attention paid to the ideas passing in the mind, to one sitting by the wayside, observing these travellers. If this observer looks at the passing croud promiscuously, without fixing his attention upon anyone object, the whole scene is, atonce, confusion to him. His attention is fixed upon somany things, atonce, that he has no distinct perception of anyone single thing. Therefore, whether the transactions are important, or unimportant, it is allone to him; for, on account of his own inattention, he derives no knowledge.

Were he, in this case, to ask the advice of mother nature, she would tell him, "Select the object [377] worthiest of notice, bestow your whole attention on that, as it passes. When that object is fairly and naturally outof sight, leave it, and take the next notorioussest one, and pursue the same method with the whole. Thus, by treasuring up one thing, at a time, in the memory, you will clearly understand what you there deposit."

Thus we see, that obscurity, in writing, is no fault of nature, but wholly the fault of the author. For, if he would fix his whole attention upon his ideas singly, as they pass in his mind, he himself would both understand them clearly, and so communicate them to others.

§ 2. *Of the Unity of a SENTENCE.*

Every sentence has, among the parts, some connecting principle. But a simple sentence requires the strictest unity. And, tho' a compound sentence cannot have that close connexion of parts, which subsists, in a simple one; yet nature always outpoints an order in arranging the words, which renders their sense clear and intelligible.

1. *The scenery of the language should shift nomore, [378]
than the scenery of the events.*

The reading of language is like travelling on a road. If our progress is too slow, we are displeased for want of variety; if too swift, the sudden transition of scenery gives us

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pain. But nature has here, as in all other placés, furnished us with an unerring rule : *let the order of narration follow the order of events.*

"The Sultan being dangerously wounded, they carried him to his tent; and upon hearing of the defeat of his troops, they put him into a litter, which transported him to a place of safety, at the distance of about fifteen leagues." Here the scene changes from the Sultan to the attendants, then to the tent, next to the troops, next to the attendants, then to the Sultan, then to the litter, then to the place of safety, and, last of all, to the distance. This shifting of the scenery of the language, where the scenery of events corresponds not with it, makes the whole a heap of confusion. The order of events here is very simple and natural, as will appear, by only conforming the language thereto. "The Sultan being dangerously wounded, was carried to his tent; and, his troops being defeated, he was put into a litter and transported, about fifteen leagues, to a place of safety."

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2. *Never crowd, into one sentence, what belongs to two or more.*

Sentencés which violate this rule, are so very perplexing and obscure, that it is a less evil, to divide, into two or more, what might be contained in one.

Writers, who deal in long sentences, are very apt to be faulty, by running several into one. One speaking of one of Alexander's marches, says, "Their march was thro' an uncultivated country, whose savage inhabitants fared hardly, having nööther richés, than a breed of lean sheep, whose flesh was rank and unsavory, by reason of their continual feeding on seafish." Here the facts and order of events are good and proper for historical narration. They contain several distinct ideas, which naturally divide themselves into somany distinct sentences. Had the author, instead of leading his ideas, have permitted his ideas to have led him, he would have related the facts simply as they were and in their own natural order. By reducing this jumble of words to their proper sentences, we may make it a good historical narration. "Their march was thro' a country, inhabited by savages. They had no riches, except a breed of lean sheep, whose flesh, on account of their feeding continually upon seafish, was rank and unsavory."

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In the following sentence the author has wound [380]
somerly ideas together, that, perhaps, noöther per-
son will ever be able to tell distinctly what he meant. "The
usual acceptation takes profit and pleasure for two different
things, and not only calls the followers or votaries of them,
by the several names of busy and idle men; but distin-
guishes the faculties of the mind, that are employed about
them, calling the operations of the first, *wisdom*; the other,
wit: which is a Saxon word, used to express what the
Spaniards and Italians call *ingenio*, and the French, *esprit*,
both from the Latin, tho' I think *wit* more particularly sig-
nifies that of poetry, as may occur in remarks, on the Runic
language."

3. *Use no unnecessary Parentheses.* [381]

These, like everything else, are only beautiful in their
proper places. In the following sentence, the parenthesis
is elegant.

"And was the ransom paid? It was: and paid, (What
can exalt the bounty more?) for thee."

In the following sentence, the parenthesis is unnatural
and very inelegant. "If your hearts secretly reproach you
for the wrong choice you have made, (as there is time for
repentance and retreat; and a return to wisdom is always
honorable) bethink yourselves that the evil is not irre-
parable."

§ 3. *Of the Strength of a SENTENCE.*

By strength, in the construction of a sentence, is meant
such a natural arrangement of the words and members, that
everyone may fully and clearly express the idea, for which
it is used.

A sentence may be clear and compact, and yet, from an
injudicious arrangement of the words, may want that
strength, which a better arrangement might express.

1. *Prune the sentence of all redundant words and* [382] *members.*

A redundancy of words in a sentence happens entirely
from the writer's own carelessness and inattention.

"Content with deserving a triumph, he refused the hon-
or of it." "Content with deserving, he refused the honor

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of a triumph." "In the Attic' commonwealth, it was the privilege and birthright of every citizen and poet 'to rail aloud and in public." "In the Attic commonwealth, to rail in public was the birthright of every citizen."

It is hardly possible to make a short sentence more redundant, than the following. "They returned back again, to the same city, from whence they came forth." "They returned to the city, whence they came."

[383] The following tedious bulk of words contain but a single idea. "I am honestly, seriously, and unalterably of opinion that nothing can possibly be more incurably and emphatically destructive, or more decisively fatal to a kingdom, than the introduction of tho'tless dissipation, and the pomp of lazy luxury." Stript of redundancies, it stands thus: "I am of opinion, that nothing is more ruinous to a kingdom, than luxury and dissipation."

But circumlocution, on some special and great occasions, is both proper and elegant: as, "Shall not the Judge of all the earth do right?"

And here I would observe, that we have one word, viz: *there*, which, by constant use, has become the common stock of all kinds of composition. And not a word can be found, in our whole vocabulary, more palpably absurd, than this is, in the placés, where it is commonly used. For this word has no meaning atall, neither is it within the genius of our language to give it any, except when it refers to some certain, known and specified place. Then, like all other terms, properly used, it is really expressive and elegant. And, tho' all our logicians have been constantly telling us to expunge all redundant words; yet noone mentions, nor meddles with this. If authors, in using words, which have no sort of meaning, and to which no possible formation of the sentence can give any, would use such as are perfectly ridiculous, they would then be more attentive to the correction of their own errors. Examples.

[384] "*There* is nothing, which disgusts us sooner than the empty pomp of language."

"*There* is a knack, in doing many a thing."

"In every composition, *there* is some connecting principle."

We will now supply the place of this word, with one, in itself perfectly ridiculous, viz. *Blunderbuss*.

"*Blunderbuss* is nothing, which disgusts us sooner, than the empty pomp of language."

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"*Blunderbuss* is a knack of doing many a thing."

"In every composition, *blunderbuss* is some connecting principle."

See now what a real elegance the omission of this adverb adds to the sentence.

"Nothing disgusts us sooner, than the empty pomp of language."

"Folks have a knack, in doing many a thing,"

"Every composition has some connecting principle."

We will now notice a few instances where the word is properly used.

"And he cried unto the Lord ; and the Lord showed him a tree, *which*, when he had cast *it* into the waters, the waters were made sweet : *there* he made them a statute and an ordinance, and *there* he proved them." "And they came to Elam, where were twelve wells of water and three score and ten palmtrees : and they encamped there by the waters." Ex. xv.

Perhaps a sentence cannot be worse mutilated by the use of this adverb, than the following, taken from Blackstone, "The restrictions, for some there are, which are laid upon petitioning in Eng. are of a nature extremely different." The plain sense of the sentence is this : "Some restrictions which are laid upon petitioning, in Eng. &c."

And merely for the sake of the impropriety of using this paltry adverb, we often find a plural verb associated with a singular noun : as, "When there are more than one original defendant, against whom judgment is recovered."

1 Ms. st. 370. meaning—*when more than one original defendant is, &c.*

2. Avoid all tautologies.

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These, tho' they may be grammatical, are both very inelegant and disgusting.

"So it is, that I am forced to get home, partly by stealth, and partly by force."

"By stealth and force, I am obliged to return home."

"Never did Atticus succeed better, in gaining the universal love and esteem of all men."

"Atticus never succeeded better, in gaining universal love and esteem."

Tautology, on some solemn occasions, is, however, elegant, when used figuratively : as, "He lifted up his voice and wept." "He opened his mouth, and said."

But, in familiar discourse, it should never appear.

3. *Attend particularly to the use of copulatives and relatives, and such particles as are employed for the transition of the sense.*

These little words, *but, and, or, who, which, &c.* are often the most important, of any in the sentence. Their use is so various, that no certain rules, respecting them, can be given. We will however, notice some general principles, on which their use depends.

[386] What is called splitting particles, or separating a preposition from the noun it governs, should be avoided : as, "Tho' virtue borrows no assistance from, yet it may often be accompanied by the advantages of fortune." Scarcely an instance, in language, can be found, where this fault may not be avoided, and the sense, at the same time left equally clear. "Tho' virtue borrows no assistance from fortune ; yet she may often be accompanied by its advantages."

As to the use of relatives. In familiar discourse, where the omission of them does not obscure the sense, it is as well to omit them : as, "The man, I love." "The friend, I called to see." But, in solemn and dignified style, they should not be omitted : as, "Thou art God, who made the heavens, and the earth." "The Lord, whom we serve."

[387] *As to the use of Conjunctions,* the same rule holds, as in the use of relatives. "The Academy set up, by Cardinal Richelieu, to amuse the wits of that age, and country, and divert them from raking into his politics, and ministry, bro't this into vogue ; and the French wits have, for this last age, been wholly turned to the refinement of their style and language, and, indeed, with such success, that it can hardly be equalled, and runs through their verse and prose." By omitting the words, in *Italic*, the language is much *elegant*er.

So where a quick and rapid succession of ideas is required the copulatives should be omitted : as, "I came, I saw, I conquered."

But when every member requires particular attention, the conjunction should be used : as, "But of that day and of that hour, knoweth no man." "I am persuaded that neither death, nor life, nor angels, nor principalities, nor powers, nor things present, nor things to come, nor height,

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nor depth, nor any other creature, shall be able to separate us from the love of God."

As to particles of transition. Such, as have a relative sense, should never be used without an antecedent. "By greatness, I do not mean the bulk of a single object only, but the largeness of the whole view. *Such* are the prospects of an open champaign country, a vast, uncultivated desert." *Such* always means a likeness in nature or quality, and here has no antecedent; and is therefore improper. Greatness is here spoken of, in the abstract: a term of strict similitude should, therefore, have been used: as, *of this kind, &c.*

We will close this article, by making two remarks, on the use of conjunctions. 1. The illa- [388]
tives, causals, and disjunctives can rarely be omitted, when they suit the sense: for their use is to separate the terms. 2. The copulates are best omitted, when the connexion is very close, or very distant. In the intermediate cases, their use is mostly necessary.

4. So place the capital words, that they may make the greatest impression.

We have sufficiently noticed this subject, as it respects single words, under the article of clearness of sentences. We shall, therefore, only notice here what is called the natural and inverted style. The natural style possesses nature, ease, and simplicity. It is used to the best advantage where the subject of discourse, in its natural state, possesses all the dignity, of which it is capable: as, "God said, let light be: and light was." So when the subject is perfectly familiar: as, "Our sight is the perfectest and delightfulest of all our senses. It fills the mind with the largest variety of ideas; converses with its objects at the greatest distance; and continues longest in action, unfatigued and unsatisfied with its proper enjoyments. The sense of feeling can, indeed, give us a notion of extension, shape, and all other ideas, which enter at the eye, except colours; but, at the same time, it is very much straightened and confined, in its operations."

The transposed style possesses variety, strength, [389]
and dignity. It is principally used for two purposes. 1. When we wish to arrest the attention, at the opening of the sentence: as, "Silver and gold have I

none ; but such, as I have, give I unto thee." "Your fathers, where are they ? and the prophets, do they live forever." 2. When we wish to make the main impression at the close, we place the principal word, or member there : as, " On whatever side we contemplate this ancient writer, what principally strikes us is his wonderful invention." 3. Transposition has another use, which is not to be disregarded : the elegance of expression, and the harmony of sound. This grace of style, where the transposition principally regards the musical arrangement of the words, exists only, to advantage, where the subject has a natural variety of matter : as, " This, as to the completely immoral state, is what, of their own accord, men readily remark. Where this absolute degeneracy is, this total apostacy from all candor, truth, or equity, few are, who do not see and acknowledge the misery, which is consequent. Seldom is the case misconstrued, when at the worst. The misfortune is, that we look not on this depravity, nor consider how it stands, in less degrees. As if, to be absolutely immoral, were, indeed, the greatest misery ; but to be so, in a little degree, is no misery nor harm at all. Which, to allow, is just as reasonable as to own, that it is the greatest ill of the body to be, in the utmost manner, maimed and distorted ; but to loose the use of one limb only, or to be impaired, in some single organ, or member, is no ill, worth the least notice." Tho' the transposition of this sentence is great, it adds a fine harmony to the words, and the sense is not obscured in a single instance.

[390] 5. *The weaker assertion, or proposition, should precede the stronger, and the shorter member the longer.*

" When our passions have forsaken us, we flatter ourselves, with a belief, that we have forsaken them." This sentence would not be so elegant, clear, nor expressive, were the order of the members reversed.

Nothing gives us more pleasure, than to find the matter of a sentence rising upon us, and growing, in importance to the last word. The following is a fine sample of this kind of writing. " If we rise yet higher, and consider the fixed stars as so many oceans of flame, that are each attended, with a different set of planets ; and still discover new firmaments and new lights, that are sunk farther in those un-

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fathomable depths of ether ; we are lost, in a labyrinth of suns and worlds, and confounded with the magnificence and immensity of nature."

6. *Never conclude, with an unmeaning word, nor* [391]
with a circumstance.

A sentence never should close with a preposition. Heard of, seen to, heard from, done with, &c. are always bad conclusions : as, " Avarice is a crime, wise men are guilty of, *of which wise men are guilty.* The reason why a particle, at the end of a sentence, is both inelegant and unnatural, is, that the mind naturally expects to find some material part of the idea, or transaction, at the close of the sentence. If, therefore, it is compelled to bestow its main attention, on a thing, which in itself is nothing, it feels pain and disgust.

Of all single words at the end of a sentence, none can be found, which expressés an idea, so inelegantly, as *it*, unless, when from some circumstance, it becomes peculiarly emphatical. *It* should also be avoided, in the beginning of sentences, if possible. And, to avoid this word, every possible manner of formation and arrangement, should be sought. " It is very common to describe a whole subject, by some remarkable part *of it.*" In this sentence two *its* hold the two conspicuous and important placés. How much better thus : *A whole subject is often described, by some remarkable part.*

It, in most casés, where it opens or closés a sentence, except when attached to a third personal verb, may, and should be avoided.

When *it* is really emphatical, which rarely happens, it then closés a sentence very well : as, [392]
" The Lord is not a man that he should lie ; neither the son of man, that he should repent. Hath he said *it* ? and shall he not do *it* ? Hath he spoken *it* ? and shall he not perform *it* ?" " O thou sword of the Lord, howlong will it be ere thou be quiet ? Upput thyself into thy scabbard ; rest and be still ! How can *it* be quiet, seeing the Lord hath given *it* a charge against Askelon, and against the seashore ? There hath he appointed *it.*

Nothing appears so really awkward, unnatural and unpleasant, at the end of a sentence, as a circumstance. And the reason is, because it obligés the reader to go back into

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the sentence, to see where it belongs : as, " Let me, therefore, conclude, by repeating, that division has caused all the mischief we lament ; which union alone can retrieve ; and that a great advance, towards this union, was the coalition of parties ; so happily begun ; so successfully carried on, and, of late so unaccountably neglected ; to say no worse." Here the reader is obliged again to go althro' the sentence to see where this circumstance, *to say no worse*, belongs. After being put to all this trouble he finds its proper place is in the last member of the sentence, which should read thus : *and, to say no worse, of late, so unaccountably neglected.*

- [393] 7. *When things are compared, in the different members of a sentence, which resemble each other ; or are contrasted, which disresemble each other, the language should correspond to the subject.*

That is where the objects are similar, the words should be similar : where the objects are dissimilar, the words should be dissimilar.

" The wise man is happy, when he gains his own approbation ; the fool, when he gains the applause of others." " A friend exaggerates a man's virtues ; an enemy inflames his crimes." Better thus : " A friend exaggerates a man's virtues ; an enemy, his crimes."

The above consist of contrast. The following comparison of Homer and Virgil, by Mr. Pope, is really elegant. Homer was the greater genius ; Virgil, the better artist. In the one we admire the man ; in the other, the work. Homer hurries us, with a commanding impetuosity ; Virgil leads us, with an attractive majesty. Homer scatters, with a generous profusion ; Virgil bestows, with a careful magnificence. Homer, like the Nile, outpours his riches, with a sudden overflow ; Virgil, like a river, in its banks, with a constant stream."

- [394] 8. *Attend to the harmony and melody of the words and members of a sentence.*

Those parts of this subject, relating to words and their arrangement, into sentences, has been considered under § 1, and art. 4, § 3, this chap.

It only remains, therefore, to make a few remarks, relevant to the choice of words.

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We have before remarked, that plain sense is the first object, in the use of words ; and that their sound is altogether a secondary consideration. For we attain no one end, by making agreeable sounds, if we convey no ideas.

The same rule holds good, as to the choice of words. For we should first consider, what words have the clearest and best signification, and most correspond with the ideas, to which we are about to attach them ; next, their ease of utterance and agreeableness of sound.

Vowel sounds are the softest : next to these, are the sounds of the liquids, the greatest strength and harshness of sound being in the aspirates and mutes. So we see, that vowels give softness ; consonants, strength to the sounds of words. And, as nature, in every thing, dislikes and avoids monotony, she has taught us to esteem those words the most agreeable, in sound, which have the greatest variety of vowel, and consonant sounds.

Words of two, or more syllables, are generally more melodious, in sound, than monosyllables. [395]

Words of more than one syllable, which run not wholly either upon long, or short ones, are the melodiouslest : as, *Repent, conform, wonderful, impetuosity, salvation, communicate, commendatory, activity.*

Therefore, we should avoid : 1, All words, whose several parts unite not easily in pronunciation : as, *Unsuccessfulness, wrongheadedness, tenderheartedness* : 2, Those, whose syllables, which immediately follow the accented syllable, are crowded with consonants, which unite not easily in sound : as, *Questionless, chroniclers, conventiclers* : 3, Those, having too many syllables following the accented syllable : as, *Primarily, summarily, peremptoriness* : 4, Those, having too many syllables, in succession, which are similar in sound : as, *Holily, sillily, lowlily.*†

Such words, as the following should always be avoided : heard of, sent for, attend to, wondered at, &c. when the preposition has no objective case after, which makes it an adverb. And a sentence, perhaps, cannot be found, which can not be so phrased, as elegantly to omit the word,

change it for another, or bring an objective after.

“ The advantages, that might result to the science of the law itself, when a little more attended to, in these seats of knowledge, perhaps, would be very considerable.” - Bet-

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ter thus : *from a better attention to it, in those seats of knowledge, &c.*

"How little, therefore, it is to be wondered at, that we hear of so frequent miscarriages." Better thus : "How little, therefore, is the wonder, that we so frequently hear of miscarriages." So, *Made use of* is always better expressed, by *used* or *made*.

* I insert this article principally to remark, that this is an error, in practice, not a fault, in the words. For, all polysyllable words, having the accent, on the first, or second syllable, should have a halfaccent, on the last syllable, or last but one, which, at once, cures all this difficulty, unless the words are, in themselves, uncouth. In which case, the word should be changed for a better.

† Trisyllable words, having the accent, on the first syllable, should have a halfaccent, on the third, also, which will entirely remedy this evil. See note, p. 156.

[396] In arranging the words, after they are properly chosen, the following rule should be observed as strictly as possible.

If the preceding word end with a vowel ; let the following one begin with a *consonant : if the preceding word end with a semivowel ; let the following word begin with a mute, or a vowel ; and *viceversa*.

As, "A true friend, a cruel enemy." "A lovely offspring." "A pure design." "A calm retreat." A happy union.

* But when the following word necessarily begins with a vowel, it should not be the same, which ends the preceding word.

Everyone, who attends strictly to this rule, and compares sentences, which have a good harmony, with those, that are uncouth, will find that they conform to this rule, or violate its principles.

[397] I would remark further, that the last syllable of the preceding word, and the first syllable of the following, should not be the same, nor so near alike, as to have a kind of rhyming sound : as, "She behaves with a

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uniform formality." "This is a convenient contrivance." Varied: "She behaves with a constant formality." Neither is it elegant to have the last syllables of two words, which come together, the same: as, "He is an indulgent parent." Varied: "He is an indulging parent."

We will now quote a sentence, which conforms very well to the above rule.

"We shall conduct you to a hillside, laborious indeed, at the first ascent; but else so smooth, so green, so full of goodly prospects, and melodious sounds, that the harp of Orpheus was not more charming."

§ 4. Of CONFIGURATION.

[398]

Configuration is the judicious use of the figures of speech.

This, when properly managed, is the greatest ornament, of which language is capable.

The ingenious student may ask the reason and necessity of using the figures, as we have appropriate terms for all sensible objects? The answer is, That all nature is full of an indefinable variety of properties and qualities, and every thing, which we can name, has, more, or less, an analogy to something else. For as we are compelled to use it, more, or less, in its simplest form, in our common discourse, the dictates of nature have taught us to use it, in a bolder manner to exalt and dignify our ideas. The use of configuration is so very striking and natural, that we derive more pleasure from the imagery, than from the story. We should hardly expect to find any figurative sense, in the following simple sentences: *I walk, I run, I talk, I sit, &c.* but here the actions have reference to motion, performed in a particular manner; and *I sit*, alludes to life, without any external animal motion. So when we say, "A good man enjoys comfort, in adversity," we express the circumstances of the person in the simplest manner. But still we allude to the tranquillity of his mind, and his fortitude, in bearing misfortune. But to say, "To the upright ariseth light, in darkness," makes the expression figurative, in a high sense; for we put *upright*, for *good man*; *light*, for *comfort*; and *darkness*, for *adversity*.

We derive two principal advantages, from the use of configuration.

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[399] 1. It enriches language and renders it more copious. 2. It gives us a clearer and livelier idea of the principal object, than we could have from simple expressions, and the use of simple terms.

In order, therefore, that we may the better understand it, we will divide it into the following heads: viz. *Metaphor*, *Allegory*, *Comparison*, *Metonymy*, *Synechdochè*, *Personification*, *Apostrophè*, *Antithesis*, *Interrogation*, *Exclamation*, and *Amplification*. And,

I. *Metaphor* is founded entirely on the resemblance, which one thing bears to another. It differs from simile, or comparison, in this one thing only: in a simile the analogy of the parts is expressed, in a metaphor, understood. When I say of a minister of state, "That he upholds the state, like a pillar, which supports the weight of a whole edifice," I make a comparison. But when I say, "He is the pillar of the state," it then becomes a metaphor.

[400] We have another way of using metaphor to very fine advantage, called *Irony*. When we wish to represent a thing as perfectly ridiculous, or wrong, we suppose it to be like something else, which is perfectly dissimilar: as, When we call an ugly boy, *a fine fellow*; a thief, *honest*, &c. It was, perhaps, never better used, than in the case of the woman, taken in adultery; *Let him who is without sin, among you, cast the first stone*.

A single stroke of irony will often succeed, where a labored argument, founded on ever so just principles, would have no effect. It is the only way, in which, with any success, we can attack prejudice, error and superstition.

In using metaphors, the following rules should be observed.

1. They should not be used profusely; and when used should accord with the sentiment of the language.

2. The images should be perfectly similar, that the idea, may be clear and perspicuous.

3. Metaphorical and plain language should not be united.

4. We should never apply two metaphors to the same thing; nor make two metaphors from the same images.

[401] 5. The metaphor should be pursued no farther, than fully to express the idea.

II. *Allegory* is a metaphor variegated and continued. We

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cannot better explain it, than by giving a quotation, from the 80th Psalm, which is a very perfect example : "Thou hast bro't a vine out of Egypt, thou hast outcast the heathen and planted it. Thou preparedst the room before it and causedst it to take deep root, and it filled the land. The hills were covered with the shadow of it, and the boughs thereof were as the goodly cedars. She outsent her boughs unto the sea, and her branches unto the river. Why hast thou broken down her hedges so, that all they that pass by the way do pluck her ? The boar out of the woods doth waste her, and the wild beast of the field doth devour her. Return, we beseech thee, O God of hosts look down from heaven, and behold and visit this vine ; and the vineyard, which thy right hand hath planted, and the branch thou madest strong for thyself."

The main thing to be regarded, in the management of an allegory, is, that the figurative and literal meaning be not inconsistently mixed. [402] All the rules which were given, for metaphors, may also be applied to allegory. The only difference, between them, (besides the one being short and the other long) is, that a metaphor always explains itself, by the words, which are connected with it, in their proper and natural meaning ; but an allegory does not : as, when we say, "Achilles was a lion ;" the *lion* is sufficiently explained by *Achilles*. This is the same, as fable, or parable.

III. *Metonymy* is the putting one name, or thing, for another : as, cause, for effect ; the subject, for the adjunct, and the contrary. To say, *he reads Virgil*, is putting the cause for the effect : meaning *Virgil's writings*. So when we say *grey hairs* should be respected, we put the effect for the cause : meaning *old age* : or *the bench*, for the court, &c.

IV. *Synechdochè* is the putting the whole for a part ; a genus, for a species, and the contrary : as, "A fleet of twenty sail," for *twenty ships*. "He lost his head," for *his life*. "The mighty waters, or waves," for *the sea*. So when one quality is changed for another ; as, *young*, for *youth* : or *youth* for *young*. So when a quality of a thing is used for the thing itself : as, *the deep*, for *the sea*.

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[403] V. *Personification* is the attributing life and reason to inanimate things ; or causing them to speak and act, as tho' they were rational creatures ; as, when we say, " The ground thirsts for rain," or " the earth smiles with plenty," or " ambition is restless." " When Israel went out of Egypt ; the house of Judah, from a people of strange language : the sea saw it, and fled : Jordan was driven back. The mountains skipped like rams and the little hills like lambs. What ailed thee, O thou sea ! that thou fleddest ? Thou Jordan, that thou was driven back ? Ye mountains, that ye skipped like rams ; and ye little hills like lambs. Tremble thou earth, at the presence of the Lord."

VI. *Apostrophè* is an offturning, from the regular course of the subject, to address some person or thing : as, " Death is upswallowed, in victory. O Death ! where is thy sting ? O grave ! where is thy victory ? The sting of death is sin ; the strength of sin is the law."

When the address is to any person, the apostrophè is then pure ; when to any inanimate thing, it differs nothing from personification, except simply in offbreaking, from the regular discourse, and returning to the discourse again.

[404] VII. *Antithesis*, or contrast, is the placing of two things together, which are perfectly dissimilar, that the excellency of the one may appear, by the deformity of the other ; and the reverse : as, White for instance, never appears so pure, as when opposed to black ; virtue never so lovely, as when opposed to vice ; or integrity, so worthy, as when opposed to fraud.

An orator, in defence of his friend, who was accused of murder, gives us a fine example of argumentative antithesis : " Can you believe, that the person, whom he scrupled to slay, when he might have done so, with full justice, in a convenient place, at a proper time, with secure impunity ; he made no scruple to murder, against justice, in an unfavorable place, at an unfavorable time, and at the risk of capital condemnation."

" Tho' deep, yet clear ; tho' gentle, yet not dull ;
Strong, without rage ; without o'erflowing, full."

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“Would you enrich a person? increase not his stores; but diminish his desires.”

VIII. *Interrogation* is the affirmation of anything, by way of a question, which the speaker takes [405] to be so clear, that he is willing to rest it upon the conviction of the person addressed: as, The Lord is not a man, that he should lie; neither the son of man, that he should repent. Hath he said it? and shall he not do it? Hath he spoken it? and shall he not perform it?”

This use of the interrogation is quite different, from the commonplace manner of using it, in asking questions.

IX. *Exclamation* is the effect of some sudden, or strong emotion of the mind: as, joy, grief, surprise, sorrow, &c.

“Woe is me, that I sojourn, in Mesech, that I dwell in the tents of Kedar!”

“Oh, that my head were waters, and my eyes, a fountain of tears, that I might weep day and night, for the slain of the daughters of my people! Oh, that I had, in the wilderness, a lodgingplace of wayfaring men!”

This figurative use of the exclamation is quite different from its common and familiar use.

X. *Amplification*, or Climax, is a passing from one thing to another; or it is the setting of great [406] and important subjects, in their strongest light, by beginning with the least circumstance, and proceeding, from one to another, in a regular progression, closing the whole, with the importantest circumstance.

We will close this subject with a single example. “If one man had anyhow slain another; if an adversary had killed his opposer, or a woman occasioned the death of her enemy; even these crimes would have been punished capitally, by the Cornelian law: but if this guiltless infant, which could make no enemy, had been murdered by its own nurse, what punishments, then, would not the mother have demanded? With what cries and exclamations would she not have stunned your ears? What shall we say then, when a woman guilty of homicide, a mother of the murder of her innocent child, hath comprised all these misdeeds, in one single crime; a crime, in its own nature detestable;

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in a woman prodigious ; in a mother, incredible ; and perpetrated against one, whose tender age called for compassion, whose near relation claimed affection, and whose innocence deserved the highest favor."

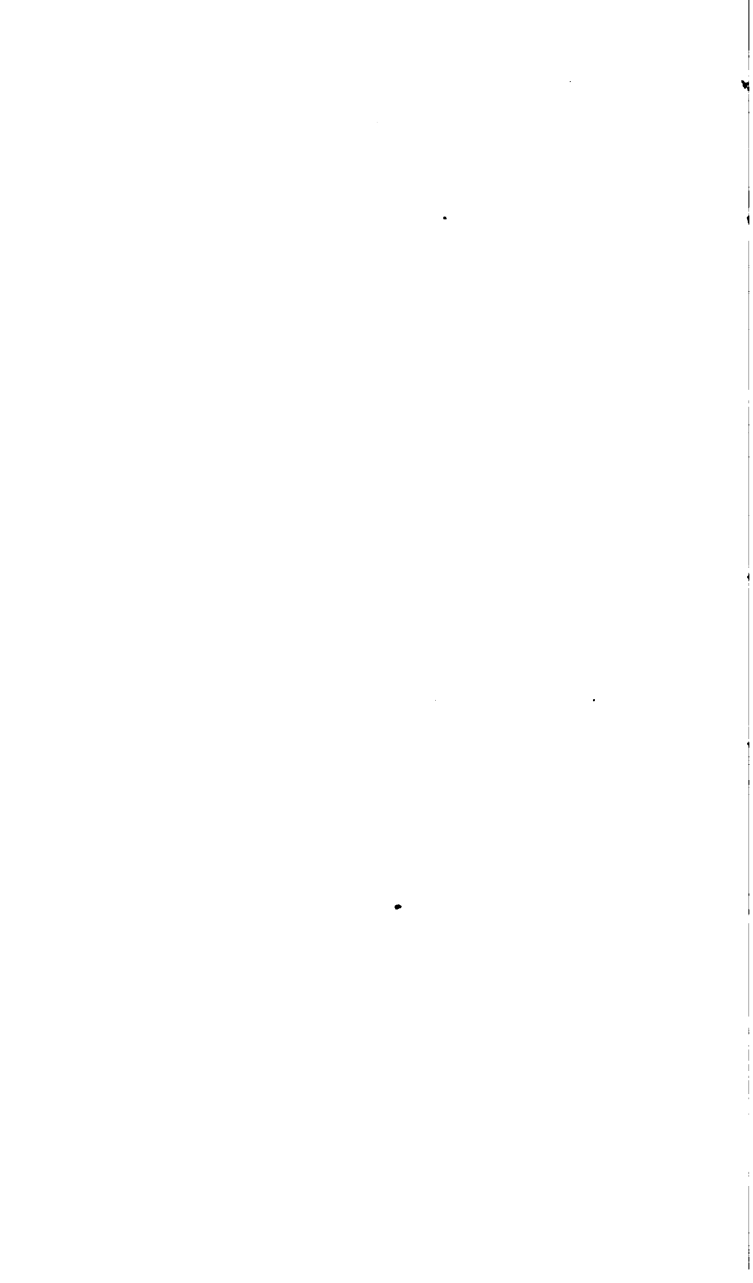
N. B. *The figurés contained in the brackets, are the pagés, in this work.*



ERRATA.

- Page 2, In the names of the letters, against *q*, for *u*
read *cu*.
3, line 27, after *this*, omit *they*.
18, — 18, for *iou*, read *iu*.
19, — 5, for *allelouia*, read *alleluia*.
48, — 3, for *generations*, read *genera*.
55, — 13, for *in era*, read *on into era*.
60, — 19, for *right*, read *of weight*.
63, — 4, for *fishés*, read *fishés'*, plural.
97, — 3, for *express*, read *expressing*.
147, — 29, for *strick*, read *struck*.
156, — 34, (*y*) for *taken*, read *been*.
182, — 10, for *Seven* read *Swen*.
206, — 32, for *was* [*were*] read *was* [*were*] *here*.
209, — 6, omit *and seëth*.
221, — 8, for *form*, read *force*.







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